

	nd that highly rechanged one-man orchestra a real Duich 1986 HARRY DE CROOT AND HIS "VIRTUOSA" ORCHESTRA	Street
2	HARRY DE CROOT AND HIS "VIRTUOSA" ORCHESTRA Serpentire polite (C. van Orscow)	2'10 '
3		2'23''
3	An da Amstardamse grachten On the Amsterdam conells (P Goerrans)	2'11''
4		2'39"
5	OI Miss Clao (P. Schaller) DE WINDMOLENS (THE WINDMILLS) Serrico (C. velo O'rotore)	2'25"
	aprile (C 4iii distan)	
	ROGRAMME XI	
	ATIN AMERICAN MUSIC	
ī	LACUESTRA AND HIS ORCHESTRA	
	El Chop-Chop Mexicano (Lapatetra) MARIA ZAMORA Y SUS MUCHACHOS Moro (A. Zerigred) MALANDO AND HIS TANGO ORCHESTRA	3.00
3	MALANDO AND HIS TANGO ORCHESTRA	
4	Companies del gueblo (Malando) THOM KELLING SINCS WITH CER VAN LEEUWEN AND HIS	2.10 .
5	ORCHESTRA The Amsterdam calypsic (Lant Kelling/Van Lesuwen) BEP ROWOLD AND HIS FIESTA ORCHESTRA Membs Amarlow (E. Vensuri)	214"
3	Mambo Amartow (E. Vervuurt)	2.06
~	ROGRAMME XII	
	NSTRUMENTAL AND VOCAL SOLOISTS	
ì	ANNIE PALMEN SINCS	
,	By you - With you (K. Prior/1 Holshuysen) KO IKELAAR, FILITE	2 07 '
3	Arabian Ficte (I Elders)	2.20
	Het leven is een caroussol Life is a meny-go-round (Van Braedeeberg)	2'29"
4	Ves or on the charles (D. Schalling)	2'27"
5	CORRIE BROKKEN SINGS Nischevo (7 de Vries)	1'32"
	ROGRAMME XIII	
	IG ORCHESTRAS	
10	to orchestras of this programme were because of their versiley consorated in programme I DOLF VAN DER LINDEN AND HIS METROPOLE ORCHESTRA	, also
	PETUTO (I. Elect) BERT PAICE AND HIS STRING OF TRUMPETS	232
	JAN CORDUWENER AND HIS OPCHESTRA	2'42 '
	Bitishew ride (J. Clober) JOS CLEBER AND HIS ORCHESTRA	115411
	Rein and crime blues (C. Lenaire) FRANS MITS AND HIS ORCHESTRA	2 20 "
	Pull ball (F Mijts)	2 23 "
PI	ROGRAMME XIV	
	IISCELLANEOUS	
	CEORGE DE FRETES AND HIS DOVAL HAWAHAN MINISTON	.8
2	THE THREE MCKSONS	2 16 '
	Accordion medicy — In sie op wecht (Schutte De Reaf/Heag)	2'65
	Bostissekes daris (Marichal) De postkosts (Cleber)	
3	Kataka /Strikermann Hambur (Sout)	1 58 1
	THE JUMPING JEWELS Cité gosse (Materdo) THE POWDER PUFFS	2.53
2	THE POWDER PUFFS Arribs (T Rowder)	2.54"

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DUTCH LIGHT MUSIC

The fourth series of 15-minute programmes nerreted in English by the Dutch television hostess



SCHOLTEN

The music in these pregrammes has been composed by Dutchmerc yet, at the same time. It would not be true to say that light music in Holland has an original Dutch style or trend. The music of every nation - in these days of good communications - is influenced by other national styles which, in this process, become international, it is no wonder then, that Helmod, small us it is and climated at the proparends of the world, has little chance of creating and maintaining an indigenous style. But in all humility, we do feel that we are not doing too badly in this field of music even though the style may not be typically Datch. In any race, while there are comparedively few people in the world who speak Dutch, music - and especially light music - is a common lenguage

understood by meny. We have endeavoured to compile each individual programme from one narriesday twos of music. At the same time, we have striven for the necessary varieties in the occurrences as a whole While a querter of a year obviously comprises thirteen weeks - and this may be a convenient period over which to use this series - It would

have been a pity to leave the fourteenth side of the seven 10-inch LP records blank. We have therefore recorded fourteen programmes and leave it to you whether you wish to use one of the programmes as a "trailer" to the series, or to leave a programme out altogether. With this in mind, we should like to point out that the continuity is such that economics I and XIV should be the first end last economics respectively. However, the apparate of the other econograms may be

oltered If dealered. We of Redio Nederland hope that this album of DUTCH LIGHT MUSIC will receive the some foreurable response which the previous series

PROGRAMME I BIG

BANDS					
ering the four big the Dutch home erlands Radio Unit RANS MUTS AND	audience in	and the	Metropole	Orchestra	oater of t

KLAAS VAN BEECK AND HIS ORCHESTRA	2	
	2	å
THE RAMBLERS, DANCE ORCHESTRA Cho cho cho del Pay (G. vola Lorament T. Helweg) THE SKYMASTERS, DANCE ORCHESTRA	1	
DOLF VAN DER LINDEN AND HIS METROPOLE ORCHESTRA	2	
Marchino the blues (S. Perce)		

PROGRAMME II

INSTRUMENTAL AND VOCAL SOLDISTS

	mean), won the national sons contest preciped by	one of the Dutel
be	padcesting concerns	
1	THEO MERTENS, TRUMPET	
	Festival for trimpet (B. Paige P. Stone)	3'02'
	ELLEN CRAAMER SINGS	
	Middellandse Zee (G. van Wageningen)	1,30,
	HARRY MOOTEN, ACCORDION	
	Value de la rotonde (H. Moctes)	2.24
	JOHN DE MOL SINGS	
	Pico bollo (R. van Golen/H. van der Molen)	2'33'

5 FDDY CHRISTIANI, GUITAR PROGRAMME III

TIME JAZZ						
there is nothing Dutch	the	nerres	af	the	archestres.	
HE WESTERN JAZZ GROU TO SQUITTE! [H Yzerdreat]					2	

Zuyderzee blues (J. Bulterman)	178
THE NEW ORLEANS SYNCOPATERS	2.0
THE DUTCH SWING COLLEGE BAND	2.0
Bluss for scorum (P. Schillpercont) THE RIVERTOWN DIXIELAND JAZZBAND	2%

PROGRAMME IV

٧	OCAL GROUPS	
	THE SPOTLIGHTS De Disseland dirigent (B. Hueding/G. Pirotte)	2'12'
	THE VALENTINA'S Ik now van Holland I lave Holland (W. Schoetemeyer)	11451
	GIRLS CHOIR "SWEET SIXTEEN" Peter (M. Karsemeyer)	2'41"
4	Passa Papova (Portengen/Verten)	2.22
5	THE FLYING DUTCHMEN Tullptime in Holland (I Bultorman)	2'43'

PROGRAMME V

31
20

Winneton (Wassink)		
THE COCKTAIL TRIO		
Kitty is dol on ean itsi av		Service.

PROS	RAN	MF	VΙ

WEST INDIAN MUSIC	
Here we leasure the music from Summar 1000 to the Duty. Gut the Notherlands Antilles It is played by the player than these bottom as Holland.	regio
1 MAX MACKINTOSH AND HIS SURINAM ORCHESTRA Alls picked reside [Tead] 2 ALBERTO GEMERTS Y SUS MUCHACHOS	2.5
3 KID DYNAMITE AND THE ORCHESTRA "LA BONANZA"	1.3

5 AUAN SERRANO AND HIS CARRIBBEAN COMBO

P	ROGRAMME VII	
,	DANCE COMBOS for might so well call these groups pazz combos. Any market They are small groups and the messe is good. THE SEASONE QUARTER.	thow what's i
	Naribax rock is roll (I van Hulst) THE AD VAN DE HOED QUARTET	2 24
	King a clarimet (I Andriesson)	2 15
	THE PIA BECK TRIO I'm feeling blue at the Blue Note (P. Back)	2.32
	THE PETER SCHILPEROORT QUINTET When you look at me [7 Eisen]	2 00
5	FRANS POPTIE AND HIS SWING SPECIALS Durch Navy bloss (f Poptie)	2 20

OGRAMME VIII	
STRUMENTAL AND VOCAL SOLOISTS	
LEEN OOSTERMAN, FRENCH HORN Horn cha-cha-cha (B. Paige) BRUCE LOW SINGS	2
GOR STEYN, ELECTRONIC ORGAN	3
On regen The rain ANNEKE GRONLOH SINGS	
BILL VAN DE HEUVEL BONGOS	2
Mr. Boson (B. Pisme)	

PROS	RAMME IX	
MOD	ERN JAZZ	
	DIAMOND FIVE	30
	HANS VAN LEEUWEN TRIO	2.3
3 THE	ROB MEYN SEXTET	
4 THE	IACOBS BROTHERS brothers (R. Iacobs)	30

PROGRAMME X

INSTRUMENTAL ENSEMBLES



MILHAUD SUITE FRANÇAISE

DARIUS MILHAUD conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

IBERT
ESCALES (Ports Of Call)

ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

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MILHAUD:

Suite française

DARIUS MILHAUD conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK IBERT:

Escales (Ports of Call)

ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

Suite française

Darius Milhaud was berns 4 Aix-en-Provence, France, in 1892. Almost from the time he interest in music with the state of t

the violin but conducting and composition.

It was not long before his abilities as a composer came to light. In 1912, when he was twenty, a sonata for violin and piano was performed in public in Paris, and three years later, he won a

public in Paris, and three years later, he won a Matter diplomatic occupied Milhaud's attantion from 19/7 to 1919, when he was attached to the French Legaton in Brazil. While in South for such famous works as Saudades do Brazil, Scaramouche and Le Bourd sur to Tol. On his Scaramouche and Le Bourd sur to Tol. On his United States—he joined five of his fish on the property to form the group, which led the power to form the group known si-Les Six." The other members of this group, which led the post Tol form presenionts, were Couls Durey, Arthur Honeger, Germains Tailleferre, Georges Antien of Francis Pourier. The post, Jean Cox-

teat, and the compared to the great Russian "Five."

The remainder of Milhaud's career has been devoted to composing, playing (he is an accomplished pianist) and lecturing all over Europe and America. He has received numerous awards,

and is a Chevalier de la Légion d'Honneur.

The occupation of his native land by the Nazis in 1940—just six days after the premiere in Paris of his opera, Medée—caused Milhaud to flee to the United States. Since his arrival here, he has been lecturing at Mills Collece in Oakland. Cali-

fornia, and has made many concert appearances throughout the country.

The Suite française was originally written for band, and in that form received its world premiere at a concert of the Goldman Band, Edwin Franko Goldman, conductor, on the Mall in Central Park, New York City, on June 13, 1945.

In the introduction to the band score, the composes has withen the following note:

"The parts are not difficult to play either medicially or rhythmically and use only the medicially or rhythmically and use only the time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation are found, it is to difficult to perform, but, nevertheless keep. ing the characteristic idom of the compose."
An outdoor concert in New York was also the scene of the first performance of the Suller Irancasis in orchestral form. It was first heard on
July 29, 1945, at a Lewisohn Stadium concert
by the Philharmonic-Symphony Orchestra of
New York, conducted by Maurice Abravanel,
information about the pusies of this additional
information about the pusies.

"The five parts of the Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and

Provence.

"I used some folk tunes of these Provinces. I wanted the young Americans to hear the popular meledities of those parts of France where their try from the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder three times to the peaceful and democratic people of France."

In a letter to this annotator, Milhaud expressed himself further regarding the use of folk material. "I think that there are only two ways of facing the problem," he wrote. "1. By collecting folk music as exactly as possible, and leaving it as it is for archives in libraries. The danger here is that it will gather the dust of forgetfulness. 2. By using a folk melody with all possible freedom in a composition as if it were the com poser's own theme, interpreting it in any kind of character, and mixing it with original themes that seem like folk music but are not." It is this ond course that Milhaud has taken in his Suite française and in many other compositions, as well, and the excellent results he has obtained have proved his wisdom.

Escale's (Ports of Call)

Jacques Boer was born in First on April 18, 1809. He began his rudues on the jame with his mother and taught himself the rudiments of composition. He later entered the Farit Conservatory, or composition for the properties of the first content of the properties. He can be seen to be composition for the properties of t

Thert's principal compositions, besides the present work, include the operas Le Roid'Yvetot, Angelique and L'Aiglon—the last-named written in conjunction with Arthur Honegger; a symphonic poem brased on Oscar Wilde's Ballad of Reading Gods: 'hant de Folie for chorus and

orchestra; a 'cello concerto; a humorous Divertissement for orchestra, and numerous ballets and chamber music works. OF CALL) ML 209

(PORTS

ESCALES

FRANÇAISE

SUITE

An excellent evaluation of 1 borts music was given by Henri Pruniere, editor of La Revue given by Henri Pruniere, editor of La Revue given by Henri Pruniere, editor of La Revue follows: "There is, perhaps, not a single member of the proper presentation who knows his metier as of the young people have greater pretention has knowledge, ose finds a real satisfaction in all the resources, all the substitute of his art. All the resources, all the substitute of his art. All the resources, all the substitute of his art. He delights in the start gay lay." and thus offern arrives at in the start gay lay." and thus offern arrives at street. Also to be admired in Bert in the perfect tasks, the start gallet, such as him to swid force tasks, the start gallet and his min to world every the start gallet and his min to world every the start gallet and his min to world every the start gallet gallet him to world every the start gallet gallet him to world every the start gallet gallet him to world every the start gallet gallet

Ecoles was written in 1922, and was first performed in Paris on Jamays, 6;1924, at a concert of the Lamoureau Orchestra, conducted by Paul of the Lamoureau Orchestra, conducted by Paul gave any indications as to the significance of the three movements, the review of the first performance in the Courier Marials asserted that ream tour undertaken by Dert, and proceeded to assign to the movements the annes of three ports at which the composer's boat touched, Since he has never denied this programmatic outline, and since the character of the movicuould seem to best it out the title of the movicuould seem to best it out the state of the movi-

Incidentally, it might be mentioned that the nautical connotation of the French word "escales is a port of call at which a ship puts in rather briefly, for the purpose of refueling and taking

André George, writing in The Chesterian (London, 1926), made the following analysis of the piece: "It was a cruise in the Mediterranean that produced Les Escales. The composer allows his musical sensibility to express itself around three popular themes heard in the course of that voyage. A calm Italian melody, sung very gently by the flute, from the second bar, throws various lights on the first piece, which bears the evocative names of Rome-Palermo. [Rome is not mer tioned in the score or elsewhere.] The second movement takes us to the opposite shore, Tunis-Nella; over an oriental rhythm given to the divided strings, and supported by the kettledrum, a melancholy phrase unfolds its chromaticism slowly in the oboe. [This lovely oboe solo is played on this record by the Philharmo Symphony's solo oboist, Harold Gomberg. The third piece, Valencia, derives its inspiration from a Hispano-Moorish refrain, and is very freely developed in the manner of a Spanish rhapsody. Notes by PAUL AFFELDER

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That's sorn of the case with Freddie Hart, with his New Sounds and his new suscations with Capitol Records. Yet for both Freddie and Capitol this first alm is also a "lectione home" and rearm to earlier times, when both were newer to the business of miles, in grooten and so its smaller in sature. Freddie made some very fine singles for Capitol in those earlier days, or compared to the both went their own ways to do a los of growine. Grow they did, until today both are household wentified to concurry Mais fars — which is getting so that it includes just about everybody who can turn a TV or and did. Capitol extends a warm and enthusiastic welcome.

top Country singer singing top Country songs, all but two of which Freddle Hart wrote or co-wrote. The first and last songs in the album are the exceptions. "Without You" is by Country colleagues Buck Owens and Gene Price, "Fir to Be Tried" is a Ron Chancey composition. All new songs, all new sounds: the wonderful ones of Freddle Hart. — Wide Pepper

WITHOUT YOU Buck Owens-Gene Price	2:12
★AFTER BEING YOUR LOVER Freddie Harr	
ONE MORE MOUNTAIN TO CLIM David Ingles-Freddie Hart	CB
TEN LONG YEARS AGO Freddie Hart-Jim Thorton-Jim Dale	2:45
◆ I CAN'T KEEP MY HANDS OFF O Freddie Hart	F YOU1:58
Side Two	
WRITE IT ALL IN (Por it All in) . Freddie Hart-Finley Duncan	2:36
Freddie Hart-Ken Hunt	ON SKIN
THE WHOLE WORLD HOLDING	HANDS
JUST ANOTHER GIRL	2.06
KFIT TO BE TRIED	

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MARIE HARE of Strathadam, New Brunswick, Canada





FOLK-LEGACY RECORDS, INC.

HUNTINGTON, VERMOR



MARIE HARE

Recorded by Sandy Paton
Notes by Dr. Louise Manny and Dr. Edward Ives

Marie Hare has been one of the stellar performers of the Miramichi Folksong Pestival in Newcastle, New Brunswick, since the annual festival began six years ago. Her songs are almost all from her own family tradition—her great-great grandfather was Ebenezer Whitney, who came to New Brunswick from New England in the 1770%—althogah a few were added to the family songhap by her brothers who learned them while working in the Canadian logging camps.

Marie is the second youngest of a family of thirteen children. Both of her parents were fine singers and Marie fondly remembers the family gathering in their cosy litchen for many evenings of singing. Chairs were drawn up near the storea and her parents would teach the children the words of the songs, drilling them in the dren the words of the songs, drilling them in the standard of the songs, drilling them in the in which they neve using. She is, indeed, a superb traditional singer.

Side 1:

GREEN VALLEY
PATRICK O'OONNELL
GREEN GROWS THE LAUREL
MAID OF THE EAST
THE JAM ON GERRY'S ROCKS
THE RANKS OF THE MIRAMICHI

Side 2:

THE WEXFORD LASS
BILLY GRIMES
JENNY OEAR
PETER EMBERLY
HER MANTLE SO GREEN





DJ-KICKS

A1 · HOT IN HERRE [DJ-KICKS]

Lyrics written by Charles Boven and Nelly Liebekie Frest Natic / BMC Songs, Inc. / AGCAP - Music written by Phraru Williams and Charl Heyp (Waltes OfThe Nationer) Ruleiving / EM Bischwood nc. / AGCAP - Chass Charles (Liebekie Charles) (Liebe

A2 · MECHANICAL DUB

Written & produced by Tiga "Virgomanlover" and Mateo "Scratch" Murphy * Copyright control. Recorded live at Virgo Nights 2002, Club Reinbow-Ites.

AA1 · MAN HRDINA [DJ-KICKS]

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THE CLOCK THAT WENT BACKWARDS Music by RICHARD MOHAUPT Story by DELMAR MOLARSKY Told by DENISE ALEXANDER and DAVID ANDERSON

When the pendulum of an old grandfather clock reverses itself and the hands begin to go backward, a little boy and a little girl are transported back in time. First they are brought back to the elegant court days of Mozart, with the Minuet from "Don Giovanni," then they go back to the adventurous days of Christopher Columbus, with the music of "Sumer Is Acumen in." They go back to early Medieval times and the singing of a Gregorian Chant by a cathedral choir, and at last back even to

the days of the Cavemen and their primitive music. When the clock returns to normal motion the children are brought home again just in time to hear a new recording of a present day piece of music. The journey has let them hear many wonderful kinds and styles of music-from the shouts and beats of primitive Cavemen, through early church music, on to a Mozart minuet, and, finally, music of our own day.

ROUND AND ROUND Fun and Facts on the Fuque Told by DAVID ALLEN with THE EUGENE LOWELL CHORUS

Melodies are ideas told in music rather than words. But, like stories, melodies can be told in many different ways. We call these different ways of presenting melodies "musical forms." This record tells you about two musical forms: the ROUND (another name for it is CANON) and the FUGUE.

In writing a ROUND or a FUGUE the composer follows certain rules to make the melodies fit together. These are called the rules of COUNTERPOINT, And, just as the rules of grammar change with the years, so the rules of COUNTERPOINT today are different from those followed by composers of the past. The FUGUE on this record was written by Johann Sebastian Bach (1685-1750). Bach is considered the greatest master of the FUGUE form who ever lived.

Row, row, row your boot

Raw, row, row your boot Gently down the stream. Marrily, marrily, marrily, marrily,

Come follow, follow me Cornel Follow, fellow, fellow, follow, follow, follow me,

Whither shall I follow, follow, follow, Whither shall I follow, follow thee. To the greenwood, to the greenwood, to the greenwood, greenwood tree.

IGOR STRAWINSKY (Pronounced Strah-vin-skee)

Conducted by WALTER HENDL Written by RAYMOND ABRASHKIN

Strawinsky planned to be a lawyer but became a composer instead. When he was in his twenties he left the University of Heidelberg where he was studying and returned to Russia to study music. Later he went to live in Paris where he wrote many of his most famous compositions. In 1936 he came to live in the United States.

His music sounded very strange and new to people when they first heard it. The famous writer, Gertrude Stein, described what happened at the first performance of Strawinsky's ballet, "The Rites of Spring"-how

people began to fight with one another, to mash their hats, to hit one another with canes and even got so excited that they fell out of their seats. The noise of the people in the audience was so great that much of the music itself wasn't even heard.

Now-a-days no one is upset any longer and Strawinsky has become recognized as one of the world's most famous composers.

Whether you will like this music or not we are sure that it will be fun to know something about a modern composer.

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What Parents Should Know About This Record

THIS record introduces your child to a vari-ety of musical styles and forms which will enhance his listening ability and deepen his enjoyment of good music. While learning

should hear swoods, all kinds of mustical sounds, and know that they capty them. Then In addition to bringing youngsters, the music of many different periods. The Utolsman of the Continues of the Continues and people of former times, which help the child to understand, the continues and people of former times, which help the child to understand, the continues of the Continues o

listener will seek further.
"Round and Round" explains the rules of counterpoint. As your child learns about the round and the fugue (and listens to the many other varied selections on this record), his enthusiasm and interest in serious music will be awakened. You can enhance this interest by playing short musical pieces from almost

A Note About the Concert Selections ...

DURING THEIR EARLY YEARS, the music that children love best is the music that Deniaren love best is the music that makes them want to move. Your child will enjoy music more when he can feel it in his muscles and it becomes a part of him. If you offer him a song about a train, the words, melody and rhythm should help him be the

To accomplish these results, all music for children need not be story, songs or activity material about trains, fire engines, trucks and cowboys. If it is selected at a level that

assures understanding and interest, co music can become an important part of your child's creative development.

The instrumental pieces in the Young People's Records—Children's Record Guild series were chosen because they offer a wide variety of melody, rhythm, sound and color respond with physical movements, such as dancing and marching. The primary aim is to stimulate the child's imagination with different kinds of music-marches, ro dances, variations, etc. In addition, the selec-tions will help children become familiar with the sounds of orchestral instruments, and with the "color" that harmony and counter-

with the "color" that harmony and counter-point bring to a meledy.

When your child listens to these master-pieces, be will be developing a natural tast-for fine music. The works of Tchaikovsky, Beethoven, Moarat, Haydn, Wagner and other great composers will become a normal part of his everyday life. And instead of the confusion and distaste that youngsters often feel when they first hear classical music, he will discover an appreciation and under-standing of its enduring pleasures that he will carry into adulthood





LIBERTY

the first twelve sides THE JUST IV

HE UNIVERSAL SOLDIER • SAN FRANCISCO BAY BLUES • MIDNIGHT SPECIAL GONNA BE SINGIN' IN THAT LAND • YOU GO THISAWAY • SWEET MOLLY O • TAKE IT SLOW 'N EASY • DOGGIES • STELLA'S GOT A NEW DRESS • TEN O'CLOCK, ALL IS WELL • THE LITTLE HOUSE • FOG HORN • • •





to Florida; from British Columbia to California.





It takes just four seconds of listening to realize that The Just IV is not just another one of the many folk groups born in the fer tile days of the "folk music ' The Just IV is different. The Just IV is four things: A sound, a concept,

the first twelve sides

a dedication, a love The sound is unlike that of any other group. It is a sound born of lusty enthusiasm and deer many roots from which their music draws sustenance.

The concept involves a strong belief in those roots from which their music has evolved; from the basic folk song tradition of England, Ireland, and Scotland; from the blues of America and its gospel tradition; from the music of the frontiers of America as it grew from the East to West. Further, the concept includes the belief that music includes the music of the present, including the music of the jazz greats, as a part of the folk heritage. The concept is that today's folksingers have both a need and an obligation to express in their music the influences with which they have lived and which have shaped their approaches to the business of singing the universal

The dedication is delineated in the name of the group. The word "Just" refers not to a numerical limitation but to the basic ideas of justice, freedom and the rights of man.

The love, and perhaps this is most important, is a love for what they are doing and for whom and with whom they are doing it. A love for each other in their chosen work, which love communicates itself directly

to every audience for whom they sing; a love that adds excitement and delight to every song they sing.

The People They Are

The Just IV was born in late December, 1962. Folk music's gain was the academic world's loss, because the birth of the group required Cincinnati's Elen Haven and Milwaykee's Hod David, Jr. to leave Evanston's Northwestern University. Dian was a sophomore in the pre-nursing program, Hod a junior in the school of theatre.

They dictided what they wanted to do musically was more important to them than the immediate completion of their studies. They primed Jim Jourdain, a New York-Dorn musician who had recently been discharged from the Navy and who was working in Chicago as a folk single, together they began to call themselves "We Three. Ellie, Jim, and Hod had been together for only a month or so when they met Sean O'Brien at a hootenamy at The Rising Moon in Chicago. Sean, who had had a varied career as a jazz bassist, radio announcer, actor, and

writer of music, was somewhat cynical of being asked to hear "another college group." This time what he heard surprised and delighted him. "They had a gutsy sound and made no attempt at hullabying. They believed." Sean had some advice to offer the young trio about their arrangements, and hours later the We Three had become The Just IV Since then, to the delight of all who have heard them, they have raised their voice in song from New England

The Instruments They Play

Each member of the group brings something distinctive and personal to the total instrumental effect. Ellen comes from a musical family and plays six string guitar and tiple, a ten stringed Portuguese instrument similar to a ukulete. Hod had played jazz gurtar in a combo while in high school at White Fish Bay, Wisconsin. With the group he plays six string guiter, twelve-string banjo (yes, that's right), and bass. Jim. The Just IV's most staunch aditionalist, plays six- and twelve-string guitar and the comb! Sean plays bass, five-string banjo, and the flute.

The Sangs They Sing

To open the album, "Gonna Be Singin' in That Land" presents the group's "white goopel" style, with poly-rhythmic phrasings and jazz lines sung throughout the song, Using ragime as a musical attention cruter, the group combines rag with the rhythmic elements of jazz and a heavy sproaphan in "Midnight Special" with a counterpoint line sung by Hod and Ellea against the straight verse singing of Jim and Sean. "You Go Thissaws"

contespond time, sung by floot and Ellen against the straight were seigning of lim and Seam. "Too Go Thistway" is a spiral excession through a review desired of an old seadbley) lipp party frum.

A lesse Fuller song, with its title "lake it Slow" is Easy" self-descriptive of tempo, mood, and philosopy, with groups an operaturily to display a nearly self-lip time in a register lip. I'm in some provides an added fillo." San Francisco Bey Bluss, "the minerately epopular Jesse Fuller ragitime romp, is done with up-tempo bright-necks and calcular "Diggress" brings the leastly vision of Jim Dordania to the fore in a modern arrangement on the season and calcular "Diggress" brights the leastly vision of Jim Dordania to the fore in a modern arrangement of the season and the provider of the provid passing the feeling of the driving qualities of the old west,

"The Universal Sodier" presents a rise for world peace in words as strong and uncompromising as the groups feeling about it. Nod sings lead in "The Little House" in playful bir owning for lead of all ages. The proto-esque song called "Stella's Bot A New Dress" shows the ability of the group to create still another moud. In singlist, the buildad, "Eig Horn", they come as close to an ideal binding of folks and air as one can get. In "Ten D'Clock, All Is Well" Ellen's voice tells, in the tradition of an old storyteller, the haunting lament of a woman left behind. To close, The Just IV do the well-known "Molly Malone" but in a more modern version, here titled "Sweet Molly D."

Stacey Williams



Cover Photo Barry Feinstein/Liner Photo Pompeo Posar

Fretless
STEREO
101

The Campbell Family: Champion Fiddlers



During the past decade, there has been a resurgence of interest in fiddling in New England. Many cantests are held each year which attract people from all aver the U.S. Frequent winners of these fiddle cantests are the members of the Campbell Family.

Ken Campbell is/a self-taught musician. Far many years he played classical vialin befare friends intraduced him to fiddle music. Ken quickly adapted the tunes he heard at cantests and an recards ta his classical style,

Ken has twa sans. Ken's yaunger san, Scatt, wha is faurteen, began playing fiddle only faur years aga. In this brief period, he has became quite adept at cantestistyle fiddling. Scatt is a favarite at the lacal cantests. His versians of such modern favorites as "Black Mauntain Rag" and "Rubber Dally" which appear

an this record make it clear why.

Ren's glder san, Jan, plays tunes fram the Irish-American tradition. He learned most of these tunes from older fiddlers living in the Vermant area, Jan accompanies Ken and Scatt an the twelve string guitar. Ken's daughter,

plays the piana accompaniment on this record.

in the beautiful hills of Vermont, the group called "The Campbell Family Fiddlers" lives, works and plays. They are self-taught fiddle players and makers and champion both arts, reviving, revitalizing, and reliving some of what grandfather valued. Scott (age 14) with four short years of playing seems destined to become a "Heifetz of the Hoedown". Jon, who prefers classical violin, is their greatest exponent of Celtic fiddling, and does all their guitar work. Beth, who plays Brahms, Bach and Beethoven adds a very versatile piano back-up, Ken? Well, he just makes the fiddles and then goes along for the ride.

In this album which is intended more for education than entertainment, we have strived not for the perfection of professionalism, but to maintain the authenticity of flavor from whatever country, or section of the country the music originated, be it Irish "lilt", or Scottish "snap". We have, however, tried to make it so things will not be all spinach and no dessert. We hope that there will be no end to your enjoyment of this music.

Ken Campbell

Side One

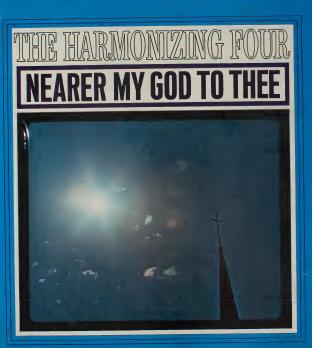
- 1. Fisher's Hornpipe (Scott)
- 2. Big John McNeil (Scott) Golden Slippers (Scott)
- Memory Woltz (Ken)
- Elfin Jig (Ken)
- Blue Mountoin Hornpipe (Scott) Shannon Woltz (Scott)
- Ice on the Road (Scott)
- MocKenzie King Strothspey (Jon)
- Reefer's Hornpipe (Ken) 111. Devil's Dreom (Ken)
- Swollow Toil Jig (Jon) 13. Wocking Bird (Scott)

- Block Mountoin Rog (Scott)
- Ashton Rose Woltz (Ken)
- Old Box Stove (Scott) Boil 'Em Cabboge Down (Jon)
- Lork in the Morning (Jon) The Old Fovorite (Ken)
- Billy Wilson's Clog (Scott and Ken)
- 8. Angus Campbell (Scott)
- Shodow of the Mountain (Ken)
- The Devil's Delight (Ken) 11. Rory O'Moore (Jon)
- 12. Dusty Miller Reel (Ken)
- 13. Rubber Dolly (Scott)

Ken Campbell — fiddle Scott Campbell - fiddle Jen Campbell — fiddle and avitar Beth Campbell - piano

Produced by David Green **Engineered by Michael Couture** Photography by Dikmar Studio Recorded at Earth Audio Techniques, North Ferrisburg, Vermont

@ Philo Records Inc., The Barn, N. Ferrisburg, Vt.





The first name in gospel recordings...



YOUR PROGRAM FOR THIS PERFORMANCE

SIDE ONE

AMAZING GRACE
ARRANGED BY JOE WILLIAMS
BLESSED JESUS
ARRANGED BY JOE WILLIAMS

NEARER MY GOD TO THEE ARRANGED BY JOE WILLIAMS

JESUS LOVES ME ARRANGED BY JOE WILLIAMS

DON'T WORRY ABOUT ME ARRANGED BY JOE WILLIAMS

GOD IS REAL ARRANGED BY JOE WILLIAMS

SIDE TWO

STEAL AWAY ARRANGED BY JOE WILLIAMS

I MUST TELL JESUS ARRANGED BY JOE WILLIAMS

SWING LOW, SWEET CHARIOT

I KNOW THE LORD LAID HIS HANDS ON ME ARRANGED BY JOE WILLIAMS

WAITING ON JESUS ARRANGED BY JOE WILLIAMS

COME TO JESUS ARRANGED BY JOE WILLIAMS

ABOUT THIS FINE RECORDING

The Harmonizing Four have been singing since 1927. They started as kids in Dunbar Elementary School, in Richmond, Virginia, and they have been exciting people ever since. These are four youngsters who blend their hopes and their voices in a manner that has made them world famous. Although The Harmonizing Four. alone, are not responsible for the current excitement of spiritual and gospel music they have been prime contributors in pushing its popularity forward to peaks never before equaled in the gospel world. Listen now to what promises to be a tonic for your soul-THE HAR-MONIZING FOUR.

OTHER RECORDINGS AVAILABLE OF SIGNIFICANT INVEREST

- EX54 PRESENTING THE COGICS
 THE COGICS
- EX55 UNCLOUDY DAY THE STAPLE SINGERS
- EX56 MACEO WOODS-AMAZING GRACE - MACEO WOODS
- EX59 THE ORIGINAL FIVE BLIND BCYS - 5 BLIND BOYS
- EX61 GOD WILL TAKE CARE OF YOU - HARMONIZING FOUR
- EX62 SAVIOUR PASS ME NOT - SWAN SILVERTONES
- EX66 SEEK YE THE LORD THE CARAVANS
- EX67 SWING LOW SWEET
 CHARIOT STAPLE SINGERS
- EX68 REACH THE HEART NORTHEASTERN MICH. ST. CHOIR
- EX69 THE SOUL OF THE
- CARAVANS THE CAPAVANS
- EX71 TRUE CONVICTIONS 5 BLIND BOYS
- EX72 THE BEST OF THE HARMONIZING FOUR — HARMONIZING FOUR
- EX75 LET'S GO TO CHURCH TOGETHER – SWAN SILVERTONES
- EX76 SOUL OF THE GOSPEL HARMONETTES - GOSPEL HARMONETTES
- EX79 SING FROM THE TOP OF THE HILL - HIGHWAY QC's

Cover photo and design / George S. Whitemen

מספר 2 השוב לו: הסתו שור צעירום כני נילו הפוורים ברחבי הארץ. הוא בעל קומה שיצא עם ממופו להפצצת שהות תעומה, לצליפת שיירות מהם יום... היתה זו החזייה הפמיקה ממיצעת, גופו מיצק, שימר ראשו המקורול נפגש עם מסרק



The Walls Came Tumbling Down

(The Six-Day War)





שדות התעופה של סיני הם בתי קברות



CIS-4002 STEREO tne and a gas tank at an airfield in Sinal strated by the Israeli Air Force, The E

their homes. Move in quickly and capture as much of your sectur as

entire force, armour and infantry, like an electric shock. Binoculars study what is happening in the

military me against the

The Walls (ame Tumbling Down (The Six-Day War) one kicking up a trick cloud of brown dust. Every few seconds,



of Golan. The armoured brigade commanded by Cul. Albert had established a firm footbold on the Heights on the road linking Bamas and Kunertra, and all the Syrian first line defences north of Mishmar Hayarden are in our hands. In the course of the night, the armour regrouped and waited d came. Helicopters landed literally on the firing line to remove the

With morning, the forces conniks are e village tinned their advance along all fronts. From Zo'ara, an armunred brigade set uut fur Kuncitra. Another armoured force moved md post off with a view to linking up with stop the the first on the outskirts of Kuneitra. A third force bruke through from the Ashmora area, he tanks mounted the dirt track laid down fur the pipeline from Saudia to Lebanon and continued un it in a

hting un

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u Com-

ufficers viug the

trans-

units on

sootheasterly direction. resistance till about num. Then, after several hours of unceasing pressure, when one position after another was taken by storm, after officers soddenly began tu "disappear," bring suddenly drupped. The enemy soldiers began tu run away, and in a few minutes the

whole frunt was infected, frum Banias in the North to Tawafik in the South. Everyone is fleeing. soldiers and civilians alike The armoured units in the North set unt in pursuit, knocking out tanks and positions that were still manned as they go. Some of the enemy tanks were captured intact, with their motors and signals

SIDE 1

- 1. BIBLICAL CITIES
- (i. Borodo/S. Rosen-ACUM-3:08) 2. THE BALLAD OF THE DRUZ
- (A. Naeman/A. A. Naomi-Certron Music-ASCAP-3:12)
- 3. OATH TO JERUSALEM (A. Nof-Certron Music-ASCAP-2:50)
- 4. THE WAILING WALL
- (D. Seltzer/J. Gunzu-ACUM-3:45)
- 5. THE RED ROCK
- (J. Zarai/H. Hefer-Sam Fox Pub. Co. Inc./Kradar Music-3:50)
- 6. THE STRAITS OF TIRAN

(R. Gabbai/A. Ettinger-Edition Eddle Barclay/Pantor Music-BMI-3:55)

SIDE 2

- 1 THE COWBOY SONG
- (J. Admon/M. Ragiv-ACUM-3:23) 2. MY FIELD
- (J. Admon/I. Schoenberg-Merkaz Letarbut-ACUM-3:22)
- 3 TWILIGHT (I. Raveh-Certron Music-ASCAP-2:57)
- 4. SUNSET (I. Raveh-Certron Music-ASCAP-2:42)
- 5. SHEPHERD MOODS (I. Raveh-Certron Music-ASCAP-2:23)
- 6. MOUNTAIN LANDSCAPE (I. Raveh-Certron Music-ASCAP-2:22)

PRODUCED BY AUBREY MAYHEW

Cover Designed by Pinwheel Studio Printed in USA @ 1970 CERTRON CORPORATION

so many of our dreams lie. Be A shiver ru

The order co

MANUFACTURED BY

command hall CERTRON CORPORATION MUSIC DIVISION & that of the

Reen battered open by tank fire. something deep inside, our breath rectangular space in frost of the A hallow sound, and the nail-tand-ded gate collapses onto the with dauger inches fram your deep spaces, squeezing up to them its

the hillowing clouds are tornapart by a black mostroom: the Syrian artillers is laving down-More and me a heavy barrage on the road, particularly in the violaity of the The battle fo One by one, without any order into high ge

being given, we exchange our tembel hats for steel helmets. The men on the half-tracks, who until now had stood up to see what was going on, grab seats behind the relative safety of the

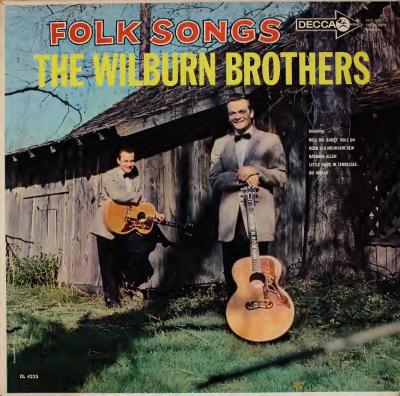
instructe armuured steel sides.



O.C. Northern Command, Brig. Elazar, studie The Israeli flag flies proudly from the dread



lusty, sweats.





FOLK SONGS

THE WILBURN BROTHERS



















CLERT 1. ROLL ON BUDDY ROLL ON

2. COTTON FIELOS nord 3. IF YOU DON'T LOVE ME 4. GOOD OLD MOUNTAIN DEW

Thomas 5. BARBARA ALLEN 6. GRAVEYARD SHIFT

1. LITTLE HOME IN TENNESSEE 2 OH MONAH O. 3 MICHAEL

A WHAT'S CONNA DECOME OF HE 3-4 6. BENEATH THE WILLOW TREE

TOPES, LEFT MY GAL IN THE MOUNTAINS

Teddy Wilburn-Doyle Wilburn Arr. & Adapt. By Once Fisher Teddy Wilburn-Doyle Wilburn

Bascomb Lunsford-Scott Wiseman Arr. & Adapt. By Teddy & Doyle Wilhorn Doug McConald

Teddy Wilburn-Dovie Wilburn Ted Weems-Country Washburn Arr. & Adapt. By Teddy & Dovle Wilburn Teddy Wilburn Doyle Wilhurn Carson Robison Teddy Wilburn-Doyle Wilburn

No entertainers in our business had a lower or more humble beginning, none endured a longer and harder struggle. By the same token no small singing group has risen to greater heights. They now appear regularly on the Grand Ole Opry, the world's greatest country music show, occasionally appearing on various network TV shows-like the Five Star Jubilee, the Ozark Jubilee, the Arthur Godfrey Show and in many of the most prominent auditoriums. theatres and coliscums throughout the United States and in a number of foreign countries. As for awards, the Wilburn Brothers have been voted, for the past two consecutive years, by disc jockeys across the Nation as the Number One Best Small Vocal Group.

In this album, the Wilburn Brothers are champions again in more ways than one. The Wilburn Brothers are backed by a selected group of Nashville's top musicians, which gives each of these great songs a presentation that leaves nothing to be desired.

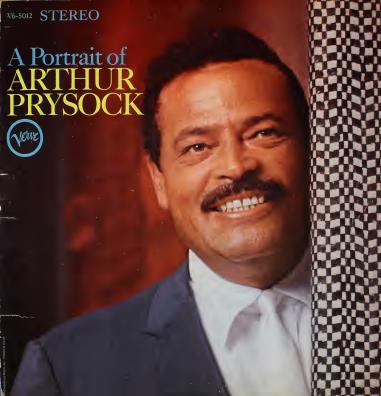
So in this parade of outstanding folk songs, good talent and simple but clever arrangements, I believe that you like I, will not only find your favorites, but that each one will be a favorite of yours, and that you will further agree that recording-wise this is the greatest effort yet by the Wilburn Brothers-one of the greatest duets of all time. The Wonderful Wilburn Brothers-Teddy and Dovle, Rob Jennings



THIS IS A HIGH-FIDELITY RECORD! For proper reproduction use RIAA or similar Record Compensator setting,

PROPER CARE OF THIS RECORD will prolong its life and increase your listening enjoyment. Keep in special protective envelope when not must; avoid handling playing curtace; when with solf, alignly damp cloth; set abone for proper needle and tumbale speed; CHECK NEEDLE, and the process of the property of

This DECCA Leng Play Microgracove Record can be played pally on 33% RPM instruments. "Decca," "D" symbol, "Gold Label Saries," "Hi-Fable," "Deccalitat" and "New Mixing Of Sound" are the registered tradaments of Decca Records, Son.



Portrait o



V/V6-5012

lide 1:	
Ebb Tide	3:30
Stella By Starlight	2:29
. I'll Be Around	2:37
Because	3:10
. There Will Never Be Another You.	2:47*
. Am I Asking Too Much?	2:34
lide 2:	
. Autumn Leaves	2:29
. Tet	2:45
. Are You Ready For A Laugh?	2:45
I Wonder Where Our Love	
Has Gone?	2:40
5. Where Can I Go?	3:03*
My Wish	2:45

Arthur Prysock is a part of the adult rehellion.

When this album was recorded, pop music was dominated by rock and roll as never before. Everyone said that a "good" singer could not make it, but in a short time the record had sold 50,000 copies and was on all the trade "charts".

There had to be a romantic reaction against the tyranny of teenage tastes. It was a long time coming but it was inevitable. The Twist and other dances in its train swept the world, and everybody tried to "get with it," to shake off a few years to the strong rhythms the young "In Crowd" preferred, Adult sympathies, however, moved quickly on to other things.

Arthur Prysock's success was one of the first examples of a return to more sophisticated values. Prysock grew up in the big band era, winning his first national recognition with the Buddy Johnson orchestra. Johnson himself same the rhythm tunes, his sister Ella the blues. The romantic songs were Prysock's forte, and during his eight years with the band he mastered the art of emotional communication.

What Billy Eckstine was to Earl Hines, or Frank Sinatra to Tommy Dorsey, he was to Buddy Johnson. Tall and handsome, his love sones unfailingly touched the feminine heart.

The difference between teenage loves and passions and those of adults is a matter of experience and sophistication. These are qualities implicit in Prysock's smooth delivery. His voice can be tender, comforting or loving. It encompasses the husky crack that goes with heartbreak, and it can suggest a number of

amorous moods and situations. This quiet man with the rich haritone voice prefers to sing his story rather than talk about it. He sings it with feeling, in a way which makes every song sound personal, as though it happened to him and he were telling each individual listener about it heart-to-heart. There is nothing of the amateur, nothing raw, in his approach. He is a professional. He knows how to read a lyric and how to phrase. The numbers he chooses-some familiar and some not so familiar, some simple and some demanding -are the best evidence of his taste.

A very good idea of his scope and artistry is provided by the twelve songs in this set. In effect, they compose a musical portrait of Arthur Perseck-what he is, what he does, and how he does it. They also show that the idiom of romantic song is by no means so limited as many suppose. Many kinds of love lie between triumph and failure, and as Prysock sings, he seems to know them all.

Take the opening selection for an example. From his consistently masculine standpoint, he explores all the dramatic possiblities of Fbb Tule, not forgetting that of "the oncoming tide." Stella by Starlight is happily celebratory and happily rhythmic, but Alec Wilder's I'll Be Around is an almost confidential revelation of affection in this interpretation, Appropriof affection in this interpretation. Appropri-ately enough, Because is a hand-on-heart dec-*Arranged and conducted by: Note Garson

laration in an old tradition, but There Will Never Be Another You, which has become a contemporary standard after twenty-five years, is a graceful updating of the lover's perennial sentiment. On Am I Asking Too Much?, how-

ever, he gets up from his knees to deliver a cooler, cautionary statement.

The contents of the second side are no less varied. The classic melancholy of Autumn Leoves is contrasted with the more electric and dangerous character of Jes in "the midnight maze." Warmly sung, Are You Ready for a Lough? and I Wonder Where Our Love Hos Gone? are different essays on the subject of devotion, the second heing a composition by Prysock's old boss, Buddy Johnson. To close the program, a subjective Where Can I Go?, at once questing and despairing, precedes the climactic outpouring of generosity required by Meredith Willson's My Wish.

Behind the voice on nearly all these performances are skillfully wrought arrangements by Mort Garson, who well knows how to use strings for brightening the intensity of romantic fervor. A spicy effect is also achieved by the flute and, on Jet and Stella by Starlight, by a swinging tenor saxophone. Joe René was responsible for the arrangements of There Will Never Be Another You and Il here Can I Got. on both of which a choral group is added to the orchestra and its soaring strings.

These warm, mellow, instrumental sounds are the frame for a distinguished portrait of Arthur Prysock, the man and his emotions. STANLEY DANCE

PRODUCED BY HY WEISS

Director of Engineering: Val Valentin Cover Design: Aey R. Lehman

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc. a non-profit organization dedicated to the betterment of recorded music and literature.

MANUFACTURED BY: MGM RECORDS DIVISION; METRO-GOLDWYN-MAYER INC.: 1350 Avenue of the America, New York, N.Y. 10019 THE RECORDINGS CONTAINED IN THIS ALBUM WERE PREVIOUSLY RELEASED ON OLD TOWA ALBUM "PORTRAFT" NO. LP 2006



Dulcimer

Old Time and Traditional Music

Until recently, the Dulcimer was one of the least known instruments in the American Folk Music tradition. Today it is enjoying a great renaissance in popularity, and there seems no reason to believe that it will ever return to its former state of rarity and obscurity.

A generation app, knowledge of the Ducliner was largely confined to a small number of traditional entremen and muscians of the Appalacian region, and to a small group of folkiorists and scholars. Now amateur and professional musciansia are playing them. The facinitation of the Ducliner's history, the veriety of its tryps, the general quality of its sound, and the extent to which craftramen and muscians can bring seed quality of its sound, and the extent to which craftramen and muscians can bring the time one of the best-known and best-knowl of folks internuments.

A major charm of the Dutcimer is the simplicity of the traditional playing styles. Nearly everyone can play a tune on it the first time that he has the instrument in his hands. At the same time, the complexities of its distancis scale, of its many possible tunings, and of its potential for varied chording and picking patterns, pose challengs to the most accomplated unitation. But the properties of th

Down of the instrument and its music soon discover that there are few recordings that provide a broad owneries or the Dulicimen's capabilities, and of the types of times and soons to which it is adapted. To make this record, Ralph Lee Smith has chosen a wide range of material, from traditional ballatis or 15 the century pards songs, has used Dulicimen with three different stringing, he employed many unning; and plays in a variety of stromming called a soon of the stringing of the semiployed many unning; and plays in a variety of stromming called a soon of the stringing has been soon of the stringing has employed many unning; and plays in a variety of stromming called a soon of the stringing has employed many unning; and plays the stringing has been soon of the stri

A flyer enclosed with the album gives brief information on the history and recent volution of the Dulcimer, describes the instruments and tunings used for each song, gives guidance for those who wish to play the songs themselves, and suggests books, articles, and other recordings that Ralph and Mary, Louise regard as most interesting and informative to the amateur Dulcimer enthusiest, whether he be listener or player.

Skyline Records is proud to present this record, which it hopes will add momentum to America's growing romance with a part of its musical heritage that has been so long and so undeservedly neglected.

Rälph Lee Smith, a native of Cheyney, Pennsylvania, is a well-known folk musician who specializes in tradicional American music. Both by himself and as a member of such groups as the Sprict Temperance String Band and the Vintee Cherpschagers, he has predicted properties of the Cherch String Band and the Vintee Cherpschagers, he has predicted properties of the Cherch String Band and the Vintee Cherch String Band and the Vintee Cherch String Band and Park String Band and Ralph Lee Smith Induced Allan Block and Ralph Lee Smith, Meadowlands MS-1, on which he plays Banio, Gutter, Harmonica, and Dulcimer on a number of traditional melodies, with New Hamphites

Mary Louise Hollowell of Chesapeake, Virginia, has been singing tradition music since transport of the Mary American State (Mary 1972), and the Mary Louise gave their first joint concert at Middletown, Va. under the auspices of the Folk Music Society of the Blue Ridge.

SIDE ONE

- 1. BUFFALO GALS-1:04
- 2. OLD MAN AT THE MILL-1:26
- 3. GOODBYE, LITTLE BONNIE, GOODBYE-3:30
- 4. CHICKENS ARE A'CROWIN'-2:29
- 5. OVER THE WATERFALL-1:51
- 6 SOMERODY'S TALL AND HANDSOME-1:04
- 7. OLD MULE-2:05
- 8. MULE- :38
- 9. ORANGES AND LEMONS-1:23

10. BONNIE SWEET ROBIN- :53

SIDE TWO

- 1. WHEN ARE YOU COMING TO SEE ME?-2:25
- 2. SALLY IN THE GARDEN-1:24
- 3. WATERBOUND-2:47
 BALLAD TUNES
- 4. THE THREE RAVENS-1:26
- 5. THE BAILIFF'S DAUGHTER OF ISLINGTON- :36
- 6 CLUCK OLD HEN-1:39
- 7. THE ASHGROVE-1:02
- 8. THE UNQUIET GRAVE-2:45
 9. GOLD WATCH AND CHAIN-2:52
 - . GOED WATCH AND CHAIN-2.3

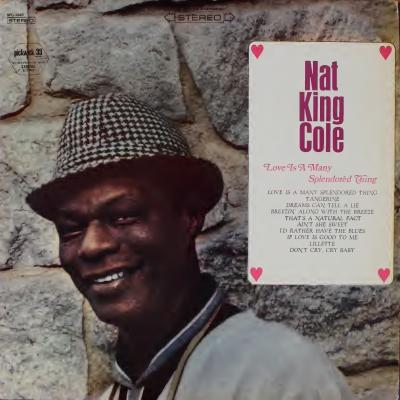
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RECORDED BY: Major Recording Studio Waynesboro, Virginia

RECORDING ENGINEER: John Major

PRODUCED BY: Don DePoy for Skyline Records, Inc.
Route 1, Box 65F
Stephens City, Virginia

COVER PHOTO BY: Don DePoy



Nat King Cole

Love Is A Many Splendored Thing



Here, then, is the man whose melodious voice and smooth style won him respect and admiration. Each of the songs in this album will bring you the Nat Cole magic all over again, Old favorites like "Ain't She Sweet" and "Breezin' Along with the Breeze" swing with the special Nat Cole treatment. "Tangerine" is a well known Cole signature, as is "Lillette". The velvet voice of Nat Cole singing the blues is a rare musical experience, as is his own arrangement of "That's a Natural Fact" and "Don't Crv. Crv Rahy".

mire . Nat Cole's tragic death in 1965 was a loss to ta world of music as well as to his countless

fans

There can be no tribute to Nat King Cole quite as eloquent as his own voice. No words can describe his work as well as few minutes of listening to his records. And so it is with great pride that we present Nat King Cole.



CAPITOL

SIDE 1 SIDE 2 2:43 Love Is A Many Splendored Thing 2:38 If Love Is Good To Me Miller Musici (Jefferson Music) Tangerine 2:43 Breezin' Along With The Breeze 2:29 (Famous Music) That's A Natural Fact 3-00 2:34 Lillette Uefferson Music) Dreams Can Tell A Lie 2:56 Don't Cry, Cry Baby 3:03 (Shapiro/Bernstein) 2.50 I'd Rather Have The Blues Ain't She Sweet (Winneton Music) (Advanced Music)

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isneyland

Songs from DOCTOR DOLITTLE

MY FRIEND THE DOCTOR

TALK TO THE ANIMALS

BEAUTIFUL THINGS

DOCTOR DOLITTLE

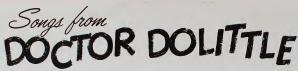
AT THE CROSSROADS

I'VE NEVER SEEN ANYTHING LIKE IT

CAMARATA AND THE MIKE SAMMES SINGERS
MUSIC AND LYRIOS BY LESLIE BRICUSSE

@ 1907 Walt Disney Production

Finded 1





CONDUCTED BY CAMARATA FEATURING THE MIKE SAMMES SINGERS

The "Dr. Dolittle" stories were born in the trenches of France during World War I.

Hugh Lofting, the author, was a British soldier. His great interest in all animals inspired illustrated letters from the front lines to his children at home. He invented the lovable, eccentric country physician, Dr. Dolittle. The letters so delighted his own and other children, that the author had them put in book form.

The dozens of "Dr. Dolittle" stories have become literary classics—of interest to adults as well as young people—probably because Hugh Lofting never wrote down to children. He never considered them as a separate species. He respected their intelligence and wrote accordingly.

The story of the Doctor, dedicated to animals, who could speak to them in their own languages, was, of course, a 'natural' for the motion picture screen.

Now "Dr. Dolittle" has become a motion picture. An outstanding picture with a great cast of top stars and performers. It will very likely become one of the all time great nictures.

Leslie Bricusse, a British born composerlyricist, is responsible for the musical score, the songs and lyrics. An exceptionally talented man of music, Leslie Bricusse has captured in words and music the fun, the excitement and the fantasy of "Dr. Dolittle."

The musical numbers included in this album were conducted by Camarata and feature the Mike Sammes Singers.

Camarata has recently done several highly regarded and extremely successful albums with the Sammes choral group. Among them are such top albums as JAM OP LA MAN-CHA and THE HAPPIEST MILLIONAIRE. These two albums are on the Vista Parta-Sound label, a distinguished seview of the several properties of the properties of

MUSIC AND LYRICS BY LESLIE BRICUSSE







ENRICO MACIAS

Les Plus Grands Succès



Les millionnaires du dimanche
(E. Moins, M., Vol. - Duemyr, F. Macia)
Les gens du nord
(E. Minis, J. Cluber, J. Brenzery, E. Macia)
Enfants de tous pays Moiar - Duemyr - Bland
Enfants de tous pays Moiar - Duemyr - Bland
El porompompero (Moiar - Steiner - Duemyr - Bland)
El porompompero (Moiar - Steiner)
L'ille du Rhone (Moiar - Henquen - Maround)
Pour tout L'or du monde (Moiar - Duemyr - Bland)

J'ai peur Odaiss - Demany)
L'amour c'est pour rien Odaiss - Blanc)
Mon ami, mon frere (R. Medins)
Paris, tu m'as oris dans tes bras (R. Madins - J. Prágad)
Adieu mon pays (G. Ghamia)
Tout sent (R. Madins - L'Prinni)

Jamais deux sans trois (E. Macias, A. Lary - E. Maeias, J. Demarny) Das framősische Chanson durchziehra seit der Beendigung der settem Weldrüger, zwei große Strömungen die Jastiniche *Linis und die "umerikanische". Es mag im ersten Augenblick verwundern, dals man bei eiser so typisch framösischen Angelegenbeit, wie es das Chanson weitfello sir, überbaupe von Amerikanismus reden kann. Aber diese Einrellung im nicht die Erfindung eines Nulls-Franzonen, sondern die Andsick der framösischen Kritiker.

En Bish in die Vergangenbei nies, daß die französielse. Dass ons sie der swarzing Jehrn wissond mehr mößen Rein Bisson sie den swarzing Jehrn wissond mehr mößen Rein Bisund hersprendelt ist. Mit überweg die Interinde Enlich, ab eine sterfankliche Leiner Beit der Sterfankliche Beite die Jehr und Chade Hopkin eines sentimedire Erfolg, in die Jehr und Chade Hopkin eines sentimedire Erfolg, in die Wirk well an die neue mit einem Bannenmehre Behölderi geseige Spellen Beite Selden in der Jennehmal dem der Französische Gegebart Beite Selden in der Jennehmal und der Französische Gegebart Beite Selden in der Jennehmal und der Französische Gegebart Beite Selden in der Jennehmal und der Französische Geschliche der Chairmon wird dies wer, gibt der "Svinge" sied er Soch Dunk Charle Anzerow und viele andere, die im verzeig Beiter der sentralisatische Stevelmann werwenden.

Doch der Plaze der Channons Interinisher Prépange jie nie erstelltgriffender gewene. Sein grüßer Vertrerer in die hoten unsen.
Singers Time Ronis, der Frenzone un Kornika, der heute noch das
Imperium der Lamstidischen Chansivon beherrackt, sow den
dere große Kores das politische, Für einen Nichtransones, der
dere große Kores das politische, Für einen Nichtransones, der
der na Vew Montaun, Jasque Bett und Bezuson derka, mag dies
verwunderfich ernbeinen. Aber die Umstatzahlen und Popularitimuntragen in Franzisch slutibe bestügen dies.

Der Nachfolger Tim Rouis sech besse sehne fest es ist der jusige Reisen Masis, in einem Parks ir es ihm beute sehn uberlegen er komponiert die meisten seiner Chassons sehre und gebrie damit in die Groppe der "composieren - inserprefer», die so vielt Chansonnier der jusques zeigenfelsischen Generalion sumreidner. Die meistern Texte und die Musik, die Rossi sags, ausmeiner von Vincent Soron. Und genna den "Prix Vincent Soron" bekam Ensich Masis 1946 aus der Fland die großen Komponisme Gerege Ausie in seiner Eigenschaft als Präsident der frantsächsch Untberverdusgestlichtet.

Enrico Macias ist am 11. Dezember 1938 mit dem Namen Gaston Ghenassia in Constantine als Sohn eines andalusischen Vaters und einer provenzalischen Mutter geboren, Sein Vater war Violinist in einem Folklore-Orchester, dessen Chef spitter sein Schwiegerwater wurde. Mit fünfzehn Jahren fing Macias an Gitarre zu spielen. auf der er heute Meister ist. Mit achtzehn Jahren sang er in Cafés von Algerien mehr zum Zeitvertreib, als um eioen Beruf daraus zu machen, Lieder vom Mittelmeer, Flamencogesünge, von der Freundschaft und anderen Dingen. Er will sozar einen bürgerlichen Beruf einschlagen, da vertreibt ihn der Krieg aus Algerien. 1961 läßt er sich in Frankreich nieder. Zufällig hört ihn Raymond Bernard, damais Orchesterchef von Gilbert Bécaud. Und es kam, wie es kommen mußee: öffentliches Auftreten, im Frühight 1964 Erfolg im "Olympia" im gleichen Programm wie die "Compagnons de la Chanson*, was soviel wie die höbere Weibe des Chansons bedeutet. Seitdem kann er sich vor Angeboten von Funk. Fernachen und Schallolatten, von Einladungen zu Tourneen kaum retten. Schnitz-Köhn

Two utreams run in the French Chaston intoe the end of the first world war; the "latin line" and the "american line". As first sight it may be attonishing that such a thing as "american line" is econorisable with such a typically French product as the Charson. But this is no invention of a non-Frenchman but the result and opinion of French critics.

A binnic surrey down that the French Channon has been collising between these two lines stood the vession. The "marri-can line" is more or less a "time line". The first press scores in 1922 when a closured above queed in the finance "For-line" in the collision of the collection of the collection of the collection of the collection of the popular Baker. Since the most collection reports the collection of the Friend Channon in server cased. During the christon when the channon of the most collection was in a restrict angent in the above the christon when the collection of Channon in the Principle of Channon in the C

But the place of the latin type of the French Chansoo has never been in danger. The greatest representative of this type is Tiao Roui who comes from Cornica. This may seem to be exaggerated when everybody talks of Yves Montand, Jagues Brel and Brasseon. But popularity polls and records sales prove the contrary.

The necessor of Time Romi is you Enrico Masian. In one respect, the is even his superior he composes now of his own near pand before pherefore into the class of "composers-inserpenses" bles as many chances-integering or the yeasing permission. Most of the music and lyrics which Time Romi sings come from the pan of Vinteres Scoom, And de "Pint Vincome Stoom Anounce of his chances. He revived is from the hauled of the famous composer George Maric Scots in president of the French Composers, Austhone and Publisher' Society.

Enrico was born on December 11th 1938 as Caston Ghenastia in Coostantine. His father was a fiddle player in a folklore orchestra and from Andalusia, his mother came from the French Provence. When he was 15 years Enrico started to play guitar and with 18 he sanz. But he never thought of singing as a profession. He rather preferred to be a tracher in Algeria. But he always took his guitar to school and when the little Arrab boys lerot their lessons well be gave them a little recital on his guitar. The war in Aleeria out an ent to this. In 1961 Enrico Macias came to France. Here the musical director of Gilbert Bécaud, piano player Raymond Bernard, heard him sing and play. He urced him to do this io public and he paved the way for him to a record firm. The rest is history. In 1964 Macias performed on the stage of the Paris "Olympia" which means that he had "arrived". Since then he has trouble to comply with all the requests he gets from radio, television, and his record firm as well as with the requests for personal appearances all over Europe.

Schulz-Köhn



Blees Schaligheite kann mit jedem moderenn Leichigereicht frandherkuner abgespielt w den. Bei Munn-Appelgegelein wird aus besseren Weistengabe der Bindau einer Streecht turkupite emplaiten. Bis Steece oder Bereikung-Weistung schalt unm Jedoch nur auf elt Steece Malge, Lundsteiner behann anderten um Jehre. Auftragute um d'unm werdt Streecht aufge, Lundsteiner behann anderten mit abbeiten. Auftragute um d'unm werdt Enroirkung von Weiren vermeiben. Im Deregneten soure des Mitschreiden von Stenlaugen une Schälighten auf lätte oder Deht in geweibliebe. Zweisten in sannthauf, Zur Vermeibung un

Frank Hamillon Sings Folk Songs





Folkways Reco

Frank Hamilton Sings Folk Songs

FRANK HAMILTON

SINGS FOLK SONGS

A new slamt on traditional folk songs and blues. 10 self-accompanied wocals, and Greensleeves with improvised variations (guitar solo). Featuring guitar, 12-string guitar, panjo and harmonica. All sume and played by Frank Hamilton without assisting artists. Recorded at Hall experises of the supervision of Rechurn Plarkage, who photographed the session for Folkmya.

Notes by Ray Flerlage.

Background material by Frank Hamilton and Ray Flerlage.

"My brain can't come up with any concise short statement of how I feel about Frank's genius. However, genius it certainly is. He's creative, he's conscientious he's sincere -- if there is anything he does not have I would say it's simply the time for some of the magnificent ideas in his head to simmer down. He is like a tremendous complicated and spicy stew that has to boil a long time before the various ingredients are thoroughly mixed ... Maybe the simplest thing is to say that I think Frank Hamilton is one of the greatest musicians I've ever met!"

- Pete Seeger



photo by Raeburn Flerlage

By Ray Flerlage

Too often, the most basic considerations are ignored in the heat of strongly-contested controversies. This often seems to be the case when the other controversies are discussed--particularly when the subject is the performances by singers to whom the saterial is indiscussed as maintain the performing the control of thirdbank of the control of the control

The greatest folk singers can themselves seldom limit their repertories strictly to material out of their own experience or family and regional tackgrounds. Leadbelly himself absorbed and presented new material as long as he lived, and his paice veretiling with songs whose backgrounds were farthest from his own family and regional cultures often produced results that could only be described as amasing.

In our own day, Dean NacColl appears to be attempting the embrace of all the syriada of English-speaking traditions—and with unbelievably impressive results. Pets Smeger is another example of a tradition—atcepts dimper whose own "family" tradition is now so deeply buried in those of the peoples and lands with whose he feels a personal the world), that it would be difficult to say which single regional or national tradition les closest to his heart, voice, or fingers.

It becomes increasingly difficult to produce impressive arguments in support of the old view that an artist's most honest and convincing expression lies in the regions closest to his home. As the world grows smaller, a greater number of individuals can accommodate larger areas within their hearts. Many times, the zealousness with which an "outsider" seeks every available scrap of information or knowledge in his driving need to become steeped in a tradition or culture attractive or valuable to him, produces an understanding and "feel" for that tradition far deeper and in many ways more genuine than that of the home-grown "insider", who so often takes it for granted -- more than likely with some indifference.

FOLKWAYS RECORDS NUMERICAL LISTING

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CONTENTS:

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FREDDY MARTIN, HIS SINGING SAXOPHONE, AND HIS ORCHESTRA

the superb Martin musicianship, the impeccable Martin taste, and an excitingly new and modern Freddy Martin sound!

See label for correct playing order: MORE

HELLO, DOLLY!
FOREVER
I DON'T WANT TO BE HURT ANYMORE
CAN'T BUY ME LOVE
COTTON CANDY

THINK
DON'T LET THE RAIN COME DOWN (Crooked Little Man)
MY GUY

MY GUY CHARADE SHANGRI-LA

Finday Martin has been relaying the best of the new feorities, assers upon season, since the golden comporting days of the Thirties. The titles alone of the multitude of songs he's played would fill a volume, and there's new been a song that which been secured a little more firmly in istenees' affections for having been touched with the Martin magic. The songs in this album are newly-minded gold—the best of the newest favorities—and the record to the firmly days and the second process of the second pr

The strangements are by 806 Ballard, Frieddy's musical associated some twenty years, and they're all written for the full Martin orchestra of strings, reeds, brasses, piano and rhythm, but her perat Martin Men vocal quarter. More gets a rich orchestral treatment spotlighting plano and the sound of Frieddy's own parings there as xx. Characte emerges in a delightful two makings tender as Xx. Characte emerges in a delightful two modern 44 best thello, Dolly's layed in the gumbo floward Diseland that delights Frieddy's total dance partons from Coast to Character and the strain of the str

It seems hardly necessary to say that they're all great for dancing, since if there's a dance extant who hasn't yet danced to the Freddy Martin music, then he really hasn't yet danced. And for listening too, the sorcery of many years of splendid musicanship is here — years of making something extra special to hear of the Best of the New Favorities.

Produced by LEE GILLETTE Cover Photo Ed Thrasher

MORE DELIGHTFUL ALBUMS BY FREDDY MARTIN ON CAPITOL RECORDS AVAILABLE IN BOTH STEREO AND MONOPHONIC



SALUFE TO THE SMOOT EANDS - Babbles in the W. Dear Your Mear Beat for Hors of Ouvre, Gor o D With an Augal, Blues S. node, Saper Blues, Day Dea Come Fare of Night, Boo I Accent on Youth, Jacques Monnight Senensia, Eric C



Ten III

IN A SENIMENTAL MOOD
Title arms plus I Surrand
Dens. Sters Fall on Abster
Macagian, I Can's Car
Anythine Sal Lene, Size Da
Mood Ledjay, Supilina
Lody, Far Me ned My GC
Sweet Londine, I've Ger I
World on a String, Passace,
Terre.



E HITS OF SKIDDY MARTIN
Why Don't We Do This More
less, Sente Catalina, Tought
a Love. I've Gat a Lorely
rich of Consesses, Manages
caregue, Shor Compager,
seare Conterte, Cuman,
mile Scope, others.
(\$111.582



Bonds, Vol. 2, lacturing en. Te Each His Own. Shorty in Old Sharty My Showl, Yeu Wale His Yeu When Day is Doce. Heartoches. Davidy S Sereasche. Rapting Ah Well I Bells. (SII



rounder Title tom, plas The Clock in the Maintains, Pag 9 Heart IF I Had You Lin White Mean IF Jan 1 No Drawn, Fill San 1 No Drawn, Fil

"I Remember You" JACK LA FORGE

HIS PIANO AND ORCHESTRA

Featuring

SIDE A

I Remember You Rlue Moon My Foolish Heart Rlues on Velvet I Concentrate on You The Cleopatra Kick

SIDE B

I'll Remember April What's New I Feel Pretty Carmen Does the Bossanova Mistv Mack the Knife

ORCHESTRA APPANGED AND CONDUCTED DON SEBESKY



"I Remember You"

Regina 110205

JACK LA FORGE

HIS PIANO AND ORCHESTRA

Welcome to a musical treat!!!

JACK LA FORGE, rapkily becoming known as MR. TOUCH or musical circles, skims delicately and gingerly over the ivories. Jack has a way with the members of the piano species and they seem to give just a little bit more ruben his fingers are around.

On this new altown Jack displays samples of his trade mark – the charming and original interwaving of classical and standard themes into the fabric background of the music. For example, Jack's magnificent rendition of one of our newest standards, MISTY, opens with Chopin's Revolutionary Endel Half of the album was recorded in Rome with a full backing of 40 maiskins.



With a change of location came a change of pace as Jack recorded the remining selections in New York. His versatility is given a great above as he keaves the classics and lush orchestra and comfortably sitiles into a bright juzz mood with a small group. Jack's interpretation of FRANKIE AND JOHNNIE and TLI. REMEMBER APRIL leave nothing for the juzz fan to desire and his waxing of two originals, BLUES ON VELIVET and the timely CLEDPATRA KICK complete the evening's entertainment. The only complaint about this abbum is that it ends.

71 R ...

Mr. Ted Brown, a New York favorite for many years currently has a daily radio show on WNEW - NEW YORK.

Cover Designed by Morton Wax



799 BROADWAY, NEW YORK 3, N. Y.

Transed and labracated by

RONNIELAWS



ALL HAY BRYTHM

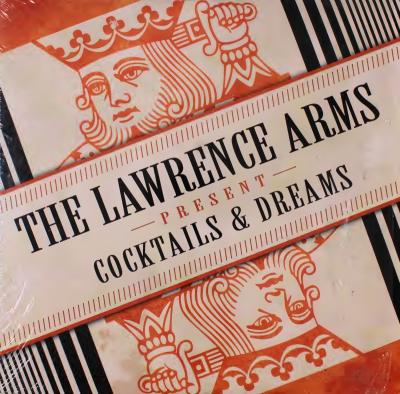
603

Side A: Smoke House (3:58) Nite Life (5:02) Side B: Still (4:01)



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CON EL HIT PREGUNTAME COMO ESOY



LADO A

PREGUNTAME COMO ESTOY . QUE ONDA CON CHA ONDA • AYER TE DIJE TE QUIERO HAY QUE SABER COMENZAR • SIN CLAVE Y BONGO NO HAY SON

LADO B

OYE BAILA MI ONDA • MUANGA • PARA SENTIME MEJOR MARICUSA Y LAS BERMUDAS • NO TE ENREDES

CON EL HIT PREGUNTAME COMO ESOY

LADO A

PREGUNTAME COMO ESTOY • QUE ONDA CON CHA
ONDA • AYER TE DIJE TE QUIERO HAY QUE SABER
COMENZAR • SIN CLAVE Y BONGO NO HAY SON

OYE BAILA MI ONDA • MUANGA • PARA SENTIME MEJOR MARICUSA Y LAS BERMUDAS • NO TE ENREDES

YARA STEREO 001 Grand Funk Railroad



WEA GRAND FUNK RAILROAD / GRAND FUNK LIVES





OLW 172 FMH 3625

SIDE I

- 1. Good Times
- 2. Queen Bee
- 3. Testify
- 1 Can't Be With You Tonight
- 5. We Gotta Get Out Of This Place

SIDE 2

- L. Y.O.U.
- 2 Stuck In The Middle
- 3. Greed Of Man
- 1 Wait For Me

◆ Grand Funk Railroad ◆

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GODO TIMES

Great times, good times
The gold out tonight just to ease my mind
I worked all day

I pin't gonne stop tell it feels all right you got to take time for what you want to do And it you had your chance I know you would too Buby are you gonne meet me on the moon tonight? Con't guarantee I won't touch you girl 'couse Last might."

Good times, good times watched you wiggle beby from behind in skin-tig conts and I watch you dence

Lask you honey and you took the chance him kind of outspoken roses my mind is broken. I have you betry, I sure sin't jokin' now has you gozna meet me on the moon tronight? can't guesantee I won't touch you git! 'cause I just might."

Givid times, good times and times, good times Givid times, good times

es good times

QUEEN BEE

to security you may so me

If you had to he

If you want you to he

If you had you want you to he

If you want you had you had not he

If you want you what you green to me

The what you meen to me

If you have to me my little queen bee

If you what you meen to me

If you what you meen to me

If you were to me my little queen bee

the start to me my little queen be

TESTIEY

I must you half I can be steri and a substry, baby with all of my heart I must be substrained you see? I must be supplied.

on the post a spell on me there want in restly that I can't get by without in love

1 to 5 year bully 8 was gonna love your 1 mail 11 get.
This stur's what 17m go site do

the house your Tight (pretty mame freute Disconstruction your Tight name)

Daby, I sail baby, baby, would you do the same
 Tiby let no treat you right
 The recurrency when I tell you baby, if you're

Type man to strilly that I can't get by without

The county to county that I can't get by without the last time, table, I just went to test

Oh I just went to restify I just want to testify that I can't get by without your love

CAN'T BE WITH YOU TONIGHT

""I can't be with you senight it couldn't be roots, and the further from sight into better."
I can't be with you lessight, and there win't no use postending fasue it couldn't be right. And start not from this six poil.
And the further from sight the baster of couldn't be roots of country to the country of the country of

Never see maybe ever its not that I'm so claver its just that its better (* Repeat) Have such feeling 'couse I never know go! what you have deep inside of Vol.

"Casse it was me not you beby.
You had to do what you had to do.
Now it foots like we're through beb.
I can't be with you ton'ght it can't be with you tonght.
Cen't be with you tonght.
Cen't be with you.
It couldn't be right.
Cen't be with you.

(* Repeat)

WE GOTTA GET OUT OF THIS PLACE

In this dirty, old get of the disk, where the sunrelates to shies, people full me there ask't no use in replic.

My little girl, you're so young and pretty.
And over thing I know in too.

My little girl, you're so young and pretty.
And over thing I know in too.

My little girl, you're so young and pretty.

And over thing I know in the little in little in the little in little in

Workin's skelet "his life every Workin', on kyan my odday"s been work, work, work On york, we gotte ger out of this price, if fast time, we ever do We gotte get out of this place Girl, there's a botter life for me and you Me and you been workin', work in' stavie! his life away!

Ch yeah, we gotte get out of this place, if the last thing we set do
the last thing we set do
gotte get out of this place.
Only, thore's a bessel life for me and you.
For me and you bebe.
We gutts get out of this place, if les the last
thing we sever do.
We got to get out of this place.
Only, there's be better life.

ou Tiere's got to be a better or got and you

1.0.0

better than that You told me that your love you true but you ve was not a matter of fact nd honey when you got home I won't be here night but hurt me I know hat's why I'm luttin' you go

That's way I'm vow go
But I've been thinkin' of Ynu, babe
I've been thinkin' of Y.O.U
Yas I've been thinkin' of you beby, thinkin' of
only you
Wast I ve been thinkin' of you now baby
Thinkin' of Y.O.U.

on girl it can't believe that you did one many that you did. And the wey that you treat with me. Will you must think that I'm just a kid. On but I'm not your boy, and I won't be nobody's toy.

You hair me I know That why I'm lettin' you go But I've been thinkin' of you bebe I've been thinkin' of Y.O.U. Yes I've been stimkin' of you beby Thinkin' of unly you

You hast me I know.
Thut's why I'm letter you go.
But I've been thinkin'. I you babe.
I've been thinkin' of Y,O,U.
I've been thinkin' of you babe.
I've been thinkin' of Y,O,U.

Well Eve been thinkin' of you bebe the been thinkin' of Y 0.0 Well Eve been (thinkin' ut you now be you now beby You now biby

STUCK IN THE MIDDLE

Find the world pass you by found in the country of the country of

GREEO OF MAN

Titl in a right now
Dy you see what's hopering in your heartized?
Do you see heart
Do you see!

Oo you heart
Wall I goot funderman
Wall I goot funderman
Wall I goot funderman
I know me geed of man has no season
I know me geed of man has no season
I know me geed of man has no season
You need you for his about the other
You goot excelly see the deman entire
I got you have good, you must be immunered
Lat's our you down to also

Tell me how you're doin' in your syss now

I * Repeat)
Yeeh, yeeh
Well I don't understand
I * Repeat)
You must be hypnotized
Its got you meamerated
Let's out you down to size
You must be hypnotized

WAIT FOR ME

And those who believe it are shouthed by the son hywn, all yolding port to dis a better in Lord in Reyne.

And these you'll be received by the arms it is not you've never known. And interest you've never known had notody, be creatly you because it is did not had notody forced you because it is did not had notody forced you because it is did not had not form in John the you've had not for me you had not had not for me you had not had not had not give not not had not

Now that your love is left behind for your maker

On wait for the and Eff ment will have not a legal and post and of the post of the Wait for the and Eff ment you ment and the legal and post and for books's beautiful ment regular gone and my books's beautiful ment was for the and I'll ment you there where their legal and post and my books's beautiful ment you beautiful ment you there where the legal and post and my books's beautiful ment and and gone and my books's beautiful ment and my books and my books's beautiful ment and my books's beautiful ment and my books and my books's beautiful ment and my book





SIDE A SIDE B

UNA MUJER ESPECIAL* VENGO YA MISMO* TRINIDAD LAS MUJERES ME VUELVEN LOCO MIS DELIRIOS SOMBRERO DE PAJA LA MARIPOSA SANTA ISABEL*

> Produced by: JORGE MILLET Executive Producer: JERRY MASUCCI TONY CONGA

Arranged and Conducted-JORGE MILLET LUIS QUEVEDO*

Album Design-JORGE MILLET Recording Engineer RICHARD STANLEY Assistant. GERALDO RIOS

 and 9 1981, Música Latina International, Inc. 888 Seventh Avenue, NYC. NY 10019









QUARTET OF SOUL · VOL. 3

THE PLATTERS-THE TOYS-INEZ&CHARLIE FOXX-TOMMY HUNT









QUARTET OF SOUL VOL. 3

THE PLATTERS THE TOYS INEZ & CHARLIE FOXX TOMMY HUNT

Here it is ... the big bargoin package of soul music '68 you've been woiting for. Four great ortists... the fobulous Plotters with their newest hit, "How Beoutiful Our Love Is;" the sensotional soul sister and brother. Inez ond Chorlie Foxx with "Count the Doys:" the great Tommy Hunt preaching out "I Need o Womon of My Own;" ond the exciting, million-selling Toys.

> "You Got It Boby." And that's the foct ... when you've got this LP spinning, well, you got it boby ... the biggest borgoin bundle of

soul music oround. Dig it, now!

with their own newest recording.

MUSICO







(1-2-3-4-5-6-7) COUNT THE DAYS (INEZ & CHARLIE FOXX) [C. Foxx/]. Williams/Y. Williams/B. O'Delli Catalogue Music/Cee & Eve Music - BMI MOCKIN' BIRD '68 (INEZ & CHARLIE FOXX) IC. Foxx/I. Foxxl Saturn Music - BMI LIKE LITTLE CHILDREN IINEZ & CHARLIE FOXX) (C. King/). Coffin) Screen Cems Col. — BMI 4. YOU GOT IT BABY (THE TOYS) (B. Arnell/R. Lisi/J. Rome) Catalogue/Copperleaf Music — BMI 5. YOU'VE COT TO GIVE HER LOVE

II. Briggs) Catalogue Music - BMI

SWEET SWEET LOVIN' (THE PLATTERS) (V. Harrell/R. Balley) Catalogue Music — BMI 2. LOVE MUST CO ON [THE PLATTERS] Dixon/B. Ram) A.M.C. Inc. - ASCAP HOW BEAUTIFUL OUR LOVE IS THE PLATTERS)

Catalogua/Ala King Music — BMI 4. II NEEDI A WOMAN OF MY OWN (TOMMY HUNT) (). Williams/B. Elgin) Catalogue Music — BMI 5. JUST A LITTLE TASTE OF YOUR

T. Troobe/R. Lisil Catalogue/Copperleaf Music - BMI

corded at GROOVE SOUND STUDIO NYC REN GREVATT

WRITE FOR FREE CATALOG.





DIGNO GARCIA AND HIS CARIOS

Digno Garcia is one of the outstanding entertainers and musicians of South America. Born in Morasqué-Luque, Paraguay, Garcia has toured all of Central and South America many times, and, in 1954, was selected by the government of Paraguay as one of three famous artists to visit Europe as good will and cultural ambassadors.

From early childhood, Garcia displayed a remarkable aptitude for music. He was already playing the guitar at the age of 12 when he began seriously to study music. Shortly thereafter, he shifted to the Paraguayan harp, an instrument which is little known outside his native country, in 1944, Digno Garcia made his first successful tour of Brazil, and from that time his star has steadily ascended.

There is a real listening experience in store tor you as you listen to Digno Garcia and His Carios sing and play their way through this album. Note particularly the Paraguayan harp —consisting of four cotaves, 36 strings and is diatonically tuned—with its enchanting sound which not only conveys brilliantly all the tints and huse of a musical rainbow, but enhances the putters and voices of the Carios.

SIDE 1

- 1. LA PLAYA
- 2. ELLA
- 3. CUANDO CALIENTA EL SOL
- 4. LA BARCA DE ORO
- 5. PARAGUAY DISTANTE
- 6. AMOR CAMPESINO

SIDE 2

- 1. MI COMPANERA
- 2. TURNA A SORRENTO
- 3. NOCHE DE RONDA
- 4. A MI PUEBLITO ESCOBAR
- 5. SABELINE
- 6. LA DOS PUNTAS



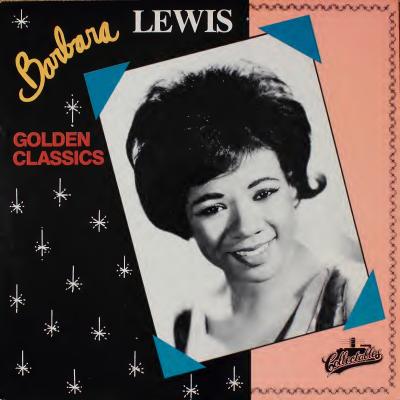












where LEWIS



GOLDEN CLASSICS

SIDE ONE

Hello Stranger

Baby I'm Yours

Think A Little Sugar

On Bended Knees

My Mama Told Me

Pushing A Good Thing

SIDE TWO

Make Me Your Baby

Make Me Belong To You

Does Anyone Want A Lover?

I Remember The Feeling

Someday We're Gonna Love Again

How Can I Say Goodhye



Music For People



Paradise Blue





IIM McGEE





MIKE TRACH



BELA SARKOZY

Mr. Mars At The Beach Summertime Serenade When You Wish Upon A Star Untouchable Memory Rainbours

Produced by Jim McGee © 1982 Blue Sky Records Martian Music/BMI





MIKE MOLL

Stereo MFP2001

Side One:

Island Girl 4:30

@1982 Jim McGee-Martian Music/BMI

Sonafor Nina 4:30

@1982 Jum McGee and Dave Charles martian music/BMI

Carnival Nite 4:55

@1982 Jim McGee- Martian Music/BMI

Escape From Discoland 3:37

@1982 Jun McGa- Martian Music/BMI

Paradise Blue 5:00

@ 1982 Jun McGce and allen E. Wofffbrandtmontion Music/BMI

Allamangements by Jim McGe @ 1982

Paradise Blue

- Lyrics by JimmaGe

The heard people say you got to have a dream Before that dream comes true The been dreaming all along of how this life would be

If I could really share the world with you

(chonus)

Well The seur love come and go It gets confusing

I think I'm losing

Our feelings can be hard to show

But I know when I look into your eyes, Tive just got to be in Faradise

any man can be an island But an island is a lonely place to be Sunrise turns to sunset another day is gone and time to the lie we never see

(chorus)

Side Two:

Mr. Mars at the Beach 4:42

@1982 Jim McGee- Martian Music/BMI

Summertine Strenade 4:12

@ 1982 Jim McGee and Carol alléemartian music/BMI

When You Wish Upon a Star 3:17 @1940 (renewed) Bowne Co., N.Y.

Untouchable Memory 1:47

@1982 Jun Mc Ge-Martian Music/BMI Rainbows 6:49

@1982 Jun McGer-martian music/BMI

gummertime Serenade - Lyrics by Corol allée

Come to my secret place you can find the way there If your heart can fly

(if you can fly) It's a place full of joy

Come, we'll fly together Come and I'll bing my summertime serunade

Sunbrams do their dances mirrored on the sea Breezes float like augel wings That kiss notenderly

Sailing cross the meadows Through the waves of Howers Summer pirates stealing summer hours

When you find my secret place We can share the wonders there The seasons' gentleness Dreaming summer harmonies Summertime will serenade your soul.

Music For People

Jun McGel - Charles Santly Bass, S.D Curler Freteos Bass, Acoustic Bass, Marimba, Arp Asse, Mellothonaud Flute on "Lutouchable Memory", Perausian

Dave Charles - Rhodes Piano, Lester 9Ft. Groud Piano, Cup Solus and Omni., Clavinet, Hammond C-3, Mellotron, Cup awae, Percussion.

mite moll-Trombone.

Ronnie Reiterman – Drums and Latin Pencussion, Brake Drums, Gears, Coil Spring, Fraggy on "Mr. Mars at the Beach".

Mike Trach - Tenor and Olto Sax, Flute, Percussion.

Bela Sankozy - Charles Santly Guitan, Guild Guitar, Classical Guitar

Our thanks go to:

Card allé - vocal on "Summertine Serenade" and vocal choir, bactground vocal on "Paradie Blue" allen E. Wolffbraidt - vocal on "Paradie Blue", background vocal on "Summertine Serenade" Karen McGee- background vocal on "Feradise Blue"

Produced by Jim McGee
Reconded, invised and material at Helfrich Reconding labs
Reconding and mixed but majureer—Jun McGee
Mixing assistance—Dave Charles, Ronnie Reiterman
Mastered half speed by Peter
Hortography by J. P. Hamel
Sleve settering by Barbana Field

M.F.P./JumcGe 687 Cedar Hile Drive allentown, Pa. 18103





THE PRICE OF LOVE WALK RIGHT BACK CLAUDETTE CRYING IN THE RAIN LOVE IS STRANGE

TAKE A MESSAGE TO MARY/MAYBE TOMORROW/
I WONDER IF I CARE AS MUCH (MEDLEY)
WHEN WILL I BE LOWED
SO SAD (TO WATCH GOOD LOVE GO BAD)
BIRD DOO
BE BOY A LUM
LIGHTNING EXPRESS

PUT MY LITTLE SHOES AWAY

STEP IT UP AND GO SIDE THREE

BYE BYE LOVE GONE GONE GONE

ALL I HAVE TO DO IS DREAM WAKE UP LITTLE SUSIE

DEVOTED TO YOU/EBONY EYES/LOVE HURTS (MEDLEY) CATHY'S CLOWN

('TIL) I KISSED YOU TEMPTATION LUCILLE LET IT BE ME GOOD GOLLY MISS MOLLY











Free As A Dove

Gen eigt ja had kend, minder bedage serfenin.

Mende hander hander bedage generation.

Mend the next of the derivation of the serfect products.

Mend the next of the derivation of the serfect products.

Mend the next of the derivation of the serfect products.

Mend the next of the derivation of the serfect products and the serfect products of the serfect products

keen-toon hand wide appart...

points' and per the james and though that you did beginner...

Too you'ld cold or explaint proy! It ad you anywhere or

Too you'ld cold or explaint proy! It ad you anywhere or

The faces of or on you're good of the select of

the second you're got for each the the beginning of

the thin you'll do you're got each the the deptin of the sea.

All light and food if perspectal Marins.

"The sea is a former one and you'll be free."

M yang EMR by Salptice Music Ujed By permijion M Righty Regrived All jang partiers by Michael Pander except to which has co-written by Michael Ander and Sim Dillon—

Innersieevel @1916 Threshold Records Ltd.

+ Vou'll Make It Through

A group of a supplier of a photocopy by believe, may be soon 100° on 1920;
and one of yours country, and the scaling save register.
The proof of the supplier of the supplie

I Only Mant To Love You

Figure 19 and 19 come is more 2 security and the common of the common of

Our imagination is a recret of creations of the state of

Someone To Believe In

Fee travelled thay Blassion physic has extraordinated and physic than extraordinated and the second second

A man needs someoner to receive him, when he gets to the other sider—
were gets have this growing feeling—
were a part of the Great Diving

THO-18 Innersleeve







Carry On

For many to be seen a great to seen a formation of the control of

Air [Instrumentel]

Message

Fig. 1 hour that I are one again related to the property over lanes. The property of the prope

The Seed

The secret of the Send.

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of the Programe of the Plowers

of the Send of the University of the Send of the

The Promise

These Moved of Affile of Perspire and Novel 20 June 20

The control of the co

I dream by day I dream by night:
Through cound Rays, I feel with Might:
And wiw I stom my bight a son of God,
Esternal life: the Fromile of Your Hambow Light





Gentleman June Gardner BUSTIN' OUT

SIDE I
STATE DELIVERATION OF THE STATE OF TH

HANG ON SLOOPY

THE JOKER

This blown is a happy unprefent an collection of mock oriented pop tunes under the direction of the sure steady hand of drummer June Gardner. 'Gen fleman' June Gardner, that is, For June Gardner is a man, in no uncertain terms, and a unique drummer to boot! Unique in that he does not choose to dominate or drown-out the band that accompanies him. Rather, he sets the tempos, keeps them steady, and rocks solidly through each selection.

June's background is varied. A native of New Orkeas, who, hopen widey frevelved, still spends most of his professional time there. June was only Twen his first doug low with the famous blue's singer, Li Green carre about. From that successful many of the top or the professional time. Cooke, whom he backed for five years. His natural state in and the limitation and the limitation and the vindualitie expenser garned from he associations with these stars has made June to the professional time of the professional time.

His first int under his own name is the popular "99 PUUS 1". he lead off time in this, his first album. Its theme is played in a deep sounding way by guidarist George Dava, who then launches a fine sollo punctuated by brass shouts and June's steady driums. "Last Night" is a good, hard putempo dance beat with a groopy organ solo, while the following selection, "Hammerhead" is an easy rock bless "featuring solos by June Gardner and allo saxophore." The famous, "One Mint Julep" is tylen a debt lover regulate the almost at medium school with the same also player bounding in with a lover as some and the same also player bounding in with a lover as well as the same and with the bardone saw way diskning, oblight mythin is flygrous that set of the terms of minthe high flying brass screaming the stratiguesers punctuations. Side one ends with the "Tequia" flavored "Mustard Greens" and a fine Gardner drum solo.

write see that was nearly all excursion into the variety and excursion of the blues, see two contains full was interpretations of some of today's most poolula this, included are "It's Gonan Rain", with its interesting wide voiced sexophones and voice urgings from June; "Hang On Stoogy", "eaturing a fine tenor sax solo, McCartney and Lennon's beautiful "Yesderday", done slowly with allo lead and fine sax section work, and Anthony Nexie, is rouse, "The Joker", which really moves.

Throughout the critica allow, downware "Centre and many" duried Strarter dispolys the many italiests small have made in man outstanding accomments at least, and the control of the contro

EMARCY RECORDS/VENOOR: MERCURY RECORD CORPORATION/PRINTED IN U.S.A.



Side One

Bèla Bartók (1881-1945) SONATA FOR UNACCOMPANIED VIOLIN (1944)

I. Tempo di Ciaccona II. Fuga III. Melodia IV. Presto

LYDIA MORDKOVITCH, Violin Charles Gerhardt, Producer Mike Ross, Recording Engineer Recorded at CBS Studios, January 1980 Front cover photograph: Citive Bardin



Alongs scale work for or unaccompanied stronger in the mental portional the graded challenge at companie can bee, and posted a challenge at companie can bee, and a companie can be a companied of the classical can be companied to the classical can be companied to the classical and produced to the classical can be considered to consider a companied to the classical can be compared to the compa

seem years to the term of the

was a little dubious about the result, considering that twenty

Ministry and Michigan and Ministry May 100 of James As a south and a social and a s

Although headed Promps of cascoran the first and longest movement in ord cast in the form of a between Fe and movement and cast in the form of a between Fe and movement and the cast in the same replication in a second replication of the cast in t

ownerer mon maio me exposition. Still more than the first movement the second is an extraordinary example of compositional virtuosity within severe limitations. Whereas the fuques in Buch's Sonatus or in three parts, this one is in lour with an entry for each string. The subject covers of lifth, and within the range is whely formatic. Also it is interspersed with rests, the opps ollowing cleer presentation of the counter subject, itself derived from the them.

Following the concentration of the thor previous movements, the third supplies a very necessary resid of lonation. Its tills Misclad clearly refers to the outer sections, death is stopped being referred to the outer sections, death is stopping being referred to the outer sections, death is stopping being referred to the slightly factor central one. The sentences of the melody are punctuated by a little referred to set of the melody are punctuated by a little referred being section three melods that course in varied forms and at different pathwise, on several occasions it is played entirely in harmonics. Affitionally filed so not follow entry elessical procedure in its key.

Affitionally filed so not follow entry elessical procedure in its key.

Side Two

Sergei Prokofiev (1891-1953)
SONATA FOR UNACCOMPANIED

VIOLIN IN D,Op.115

I. Moderato
ii. Andante Doice
Var: Ii Scherzando
Var: iii Andante
iii. Con Brio

Arthur Honegger (1892-1955) SONATA FOR VIOLIN SOLO

i. Allegro ii. Largo

III. Allegretto Grazioso IV. Presto

structure, the linele can be described as a rondo, the recurring element being a propertium mobile — if is here that the quarter tones occur in Bartify's afternative version. There are two spisodes, the first using a frightn that conflicts with the basic metre, and the second in slower tempo. This does not lead back to the perpetuum mobile os expected. But to further discussion of the first episode. A title follow metre metrial from each episode is

All more and the property of the control of the con

Horizon Schalle, Composed in 1987, his resurred view life from a first from the 10 to 10 t

Malcolm Rayment,



Church of the Brethren General Offices Elgin, Illinois

To: National Youth Conference Participants Date: January 24, 1964

Subject: National Youth Conference Record From: Joe Long and Bud Tully

Well here it is at last, your "Golden Anniversary Album" of the third National Youth Conference of the Church of the Brethren. Why do we call it a "Golden Anniversary Album," because you should be receiving it seventy-five weeks after the close of the Estes Park Conference and all seventy-fifth anniversaries are golden.

On the record we have tried to bring you enough of the conference to communicate a mood as well as a message. This was no easy task. We listened and relistened to the twenty-four forty-five minute tapes of the conference sessions. From these hours of recordings we had to select forty-two minutes of material which were representative of the total conference.

Some things had to be left out because the quality of some of the recordings was poor. Others had to be cut short to fit into the time allowed on the record. We hope we have selected the material which will bring back memories of the conference and will help you as you share your experience with others.

We have learned from Rodney Davis, Director of Volunteer Services, that of the 1,087 youth who committed themselves to a year of service for the church, 40 are now in the BVS program serving somewhere in the world. Another 40 have sent in applications for service, some of them listing 1967 and 1968 as the time they would like to begin service. Since the time of National Youth Conference several persons have written to us wanting to know if they could still join those who committed themselves at NYC. The answer is yes! If you are now ready to make this commitment now write to Rodney Davis, Church of the Brethren General Offices, Elgin, Illinois.

We are happy to announce to you that decisions have been made recently regarding the fourth National Youth Conference of the Church of the Brethren. The conference is to be held in August of 1966 at Cornell University, Ithaca, New York. Some of you may be able to attend this conference so be on the lookout for more announcements and tell your friends the good news.

Patti La Belle



The Spirit's In



The Best of The Stylistics

BETCHA BY GOLLY, WOW BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND

YOU'RE A BIG GIRL NOW HEAVY FALLIN' OUT











VOLUMAKE ME FEEL BRAND NEW 4:45 Featuring Airrion Love & Russell Thompkins, Jr. (Thom Bell-Linda Creed)

Mighty Three Minic BMI © 1973 Amherst Records, Inc.

RETCHA BY GOLLY, WOW 3:17 (Thom Bell-Linda Creed) Bellboy Music & Assorted Music—BMI ROCKIN' ROLL BABY 3:15

(I born Bell-Linda Creed) Mighty Three Music—BMI

BREAX UP TO MAKE UP 4:00 (Thom Ball-Linda Creed-K. Gamble) Bellboy Mixic & Assorted Music—BMI © 1972 Amberst Records, Inc.

YOU'RE A BIG GIRL NOW® 3:14 Avemb Songs, Inc. & Sharsnock Music Co., Inc.-BM1 SIDE 2

PM STONE IN LOVE WITH YOU 3:12 (Thom Bell-Linda Creed-Anthony Bell) Bellhoy Music & Assorted Music—BMI

HEAVY FALLIN' OUT ** 5:18 (Hingo & Luigh-George David Weiss)

Aveo Embassy Music Publishing, Inc.—ASCAP

2: 1974 Amberst Records, Inc.

LET'S PUT IT ALL TOGETHER®® 2:55

Aveo Embassy Music Publishing, Inc. – ASCAP 1974 Amherst Records, Inc YOU ARE EVERYTHING 2:55

(Thom Bell-Linda Creed) Bellboy Music & Assorted Music—BMI

PEOPLE MAKE THE WORLD GO ROUND 3:28 ('I born Bell-Linda Creed) Bellboy Music & Assorted Music-BM1

All selections Produced, Arranged & Conducted by THOM BELL excent: *Produced by MARTY BRYANT and BILL PERRY ** Produced by HUGO & LUIGI, Arranged & Conducted by VAN'McCOY

> Mastered at Masterdisk Corporation Engineer: Cubert Kong Album Art Direction: Michael Mendel, Maurer Productions Photography: Vernon Smith

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a musical story of

PETER PAN





Narrated by MILTON RICH with the Rocking Horse Orchestra and Chorus Featuring DIANA DEE and JOHN CARROLL



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- 5044 RERYL REBNEY YELLS YOUR FAVORITE STORIES, Vol. I SHOW WHITE, BUMPLESTILTSRIK
- SOAS RERYL BERNEY AND HER FRIENDS
- 5042 MIGHTY MOUSE 5041 A CALENDAR OF HAPPY YNDUGHTS (offer a day for 30 days) SOMO RE A TRAIN
- 5039 A FRONKUL OF SUGAR FROM MARY POPPINS & OTHER FAVORITE SOMES FOR CHILDREN 5037 PUFF THE MAGIC DRAGON AND OTHER FAVORITE FOLK SOMES 5036 THE WIZARD OF OZ AND OTHER PAYORITE FAIRY YALES FOR CHILDREN
- 5034 SONGS & STORIES ABOUT ANIMALS 5033 PETER COTTONTAIL
- 5029 HAPPY SONES
- 5027 FUN ON WHEELS 5025 THE MAGIC TOY SHOP 5025 CURRLY TERRY REARS
- 5016 THE VALIANT TAILOR The Emperor's New Clothes
- 5017 POPEYE THE BAILDRHAM-Musical Stories
- SOLS THUMBELINA SOL4 PETER AND THE MOLF—Symphony Bord Orchestra SOL2 I RELIEVE (SONES OF DEVOTION)
- SOLE HAPPY RISTHOAY SOLD MOTHER GOOSE HURSERY RHTMES SOOR CHILDREN'S SONES OF REVERENCE
- 5007 PARTY YIME CANCE & GAME SCHOS 5005 MUSICAL HOUR OF STORY YIME FEATURING YING The Ballerine & Others 5005 PUFF & TOOT AND OTHER MUSICAL STORIES
- 5005 PHF & TROTT AND OTHER MUSICAL STO 5004 THE MUSICAL STORT OF PETER PAN MUSICS SCHOELE & ALICE IN WONDERLAND 6 OTHER MUSICAL STORIES METTERED by Joek Arthur & Tody Deed 5001 CHILDREN'S HOUR OF MUSICAL RETRIES
- SOST PINGECHIO & OTHER FAVORITE STORIES SOSS STORIES & SONGS ABOUT FIRE EMPIRES SOSS STORIES & SONGS ABOUT TURROATS
- SOG4 FUN WITH THE ABC'S SOLD PETER COTTONTAIL'S PRIFAME SOME PETER THE FLAMFLEGS PRADON
- SOSS THE ELEPHANT WHO FORGOT
- SOSS GO-RE-MI, QUE-SERA-SERA AMR OTHER RIDGE FAVORITES SOSS R CHILDREN'S STORIES
- 5005 LITTLE RER RIGHE MODD 5050 LITTLE RER RIGHE MODD 5053 ALICE IN WOMERLAND & THE EMPEROR'S NEW CLOTHES 5032 THE THREE REARS & THE URLY RUCKLIME
- SOSI MANSEL AND EMETEL & THE PRINCESS



COOL COOKING 5:09 LOTTIE MUSIC BMI

SPEEDY GONZALES 3:15 B. GONZALES/THOMPSON

DANRY MUSIC BMI LULLABY OF THE DOOMED 5:31 BABS GONZALES

LOTTIE MUSIC BMI LE CONTINENTAL 3:18

C. CONRAD/H. MAGIDSON MILLS MUSIC CO. ASCAP

YOU'VE CHANGED 5:52 CAREY/FISHER

PEER INTERNATIONAL BMI

BEGINNING OF THE END 5:17 EVANS MUSIC/ASCAP

LONELY ONE 7:26 BABS GONZALES LOTTIE MUSIC/BMI

BABS MOOD FOR LOVE 6:11

LOTTIE MUSIC/BMI



BABS GONZALES

Ta know Babe Gonzales was to love him dearly or dielike him intensely. There was no middle ground and I believe it was the same with him. Being his freed was a total commitment. It meant that you chould be available at anytime and be able to put up with all types of situations.

anothine and be able to put up with all types of situations. At times it was trying bed it was object were just processing. At times it was trying bed it was object were just processed as a first of thought have been another than the processed a little strange, but he more! got to know him the less it blought about it. I found moyelf thinking it wos quite narmad to see him washing down thought about a processed as the see him washing down thought with any different paids could be controlled to the processed as the processed as

one becomes I had to efficie it select. Money exerciones into that was than I be bought the manifest if the it is And I better was than I.

Every time be made a record or waste to both to establish the selection of the property of the pro

But as my friend Melba Lieton said when he left us. "If see think ther've gotten rid of Gonzi, they're crazy".

Ms. Lorenzo Shihab

RE-ISSUE PRODUCER: JOHN R. ROWLAND PHOTOGRAPHY: RAY ROSS ART DIRECTION: RON WARWELL DESIGN: GEORGE HOWELL



DE 1981 CHIAROSCURO RECORDS Adivision of Audiofidelity Enterprises, Inc. 221 West 57th Street, New York, N.Y. 10018.

love songs by

Russ Columbo

THE BLUE OF THE NIGHT EETS THE GOLD OF THE DAY)

YOU'RE MY EVERYTH

3-359 Love Songs by RUSS COLUMBO

Side 1

1. Call Me Darling
2. Sweet and Lovely
3. Just Friends
4. Where the Blue of the Night
(Meets the Gold of the Day)
5. You Try Somebody Else
6. You're My Everything

1. All of Me 2. Time on My Hands

3. Save the Last Dance for Me 4. Living in Dreams

5. Auf Wiedersehen, My Dear 6. Paradise

6. Paradise

This reissue produced and notes written by Bill Graver, Jr., and Orrin Keepnews

RUSS COLUMBO, vocals with orchestra.
(Recorded in New York: 1931-32.)

The voice of Russ Columbo belongs to an era only slightly more than two decades behind us. The day in which he was a national idol is easily within reach of the memory of a great many people yet in some respects it might as well have been a million years ago.

For the romantic dream that Columbo's throbbing tones conjured up in countless hearts could only have been dreamed when America was very much younger than it can ever be again. The magic of Columbo clearly thrived on his listeners' need to escape from reality; the particularly harsh reality of that time was the Depression of the 1930s, in which the country first learned that "normalcy" and the hectic gaiety of the Roaring Twenties were, unfortunately, not eternal truths. Since then we have passed on to a good many other barsh realities; war and the atomic age and cold war among them. Of course we still seek escape; and not at all surprisingly, many still find it in the music of popular singers. But never again could it possibly be quite the same as at the turn of the '30s, when the fact that life was tough was, at least for the nation. as a whole, virtually a brand-new discovery, and when it was still possible to retreat, wholeheartedly and uncynically, into the pure romance typified by-more than any other-Russ Columbo.

Listening to these selections today, it may be somewhat starfling to realize that (even removed from the glamor of its original context) his singing retains a tremendous appeal. The plain fact, which any probably be appreciated more in the cold light of twenty-years-after-the-fact, is that the man was good, that he really could sing. There is, of course, trickery in the throaty sound, and a touch or more of pretentionsness in his techniques, but the voice is clear and firm and true; and

the impression of sincerity is undeniable. The fashion in popular song were, as these selections should indicate, rather these are unabsoluted in the control of the contro

It is usually assumed these days that "crooning" was an inferio from of cater-wauling; but this contempt just doesn't stand up against the evidence of recordings like these (or for that matter, like the work of Columbo's principal competitor, young Bing Croshy—some of whose early performances have also been reissued in this "X" Vault Originals series.)

His career was actually an amazingly brief and meteoric one. Born Ruggerio Eugenio di Rudolpho Columbo, he was to live only twenty-six years and was to compress his fabulous success into only about four of those years. He was a violinist with Gus Arnheim's hand when it backed Bing in his first big success, at the Cocoanut Grove in Los Angeles in 1930. Then Columbo got his break in the same spot, and clicked almost immediately. He was, swiftly, a radio star: and seemingly every record he turned out was a major hit. Despite some movies, and appearances in the stage shows at movie houses, it was his voice that did the trick. (It was not so much that he looked vaguely like Rudolph Valentino, but rather, as it was said, that he sounded the way Valentino would have if fate had been kind enough to give him a voice to match his face.) The recordings presented here are largely a representative sampling of numbers closely identified with Commbo—plus, as a twist, his version of a tune that was to survive entirely through its use by another singer, who helped write it: Crosby's Where the Blue of the Night.

Unlike such contemporaries as Bing and Rudy Vallee, who were later to make successful adjustments to the possing of the years and of the first flush of romantie charm. Columbo was to be remembered only as a personification of dark and handsome youth. For on September 2. 1934, he was killed in a highly fantastic accident. It would never be accepted as credible in fiction, but the facts apparently were these: Russ was talking with a photographer in the man's studio; the photographer, intending to light a cigarette, struck a match on the barrel of an antique French pistol. The matchflame somehow set off an ancient, longforgotten charge still in the gun; the bullet that was fired ricocheted off a table and struck Columbo in the forehead. He died almost instantly; and in this bizarre fashion the man whose voice undoubtedly launched a thousand or more dreams passed into legend.

Other recent "X" Vault Originals albums featuring noted show business personalities include: Young Bing Crosby (LVA-1000); Fred Astaire (LVA-1001); Harold Arlen and Cole Porter—singing their own compositions (LVA-1003); Ethel Merman and Gertrude Niesen (LVA-1004).

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DON RENO & RED SMILEY

sandy river records

DON RENO & RED SMILEY

SIDE ONE:

COTTON EYED JOE YOUR LOVE IS DYING

DARK WATERS HOWDY NEIGHBOR, HOWDY SWEETHEARTS IN HEAVEN WHERE DID OUR YOUNG YEARS GO

SIDE TWO:

SAWING ON THE STRINGS ONE TEAR DROP AND ONE STEP AWAY UNFORGIVABLE YOU

BANJO MEDLEY WON'T YOU KISS ME ONE MORE TIME ONE MORE HILL



There are some records which never ought to be out of print. Regrettably, that thought is not shared by many record companies, and in particular with regard to Bluegrass Music, and Traditional Country Music in general. This is just one of those records, which features in our opinion, and those whose opinions we greatly respect, the very best music ever recorded by Don Reno and Red Smiley. If we are correct, it has been over fifteen years since this Album was last available - except of course for Japan, where they care for the music, and have taste as to best and not-so-good - and so there are a lot of people who have been introduced to Bluegrass Music since that date who have never heard the very best of Reno and Smiley.

The recordings were made in 1957, and Don and Red never sounded so good, and probably never had such care taken over their music. The record was produced, if produced can be applied to records made in 1957, by Mac Wiseman, and his voice can be heard clearly on the trios. The two main voices of course belong to Don Reno - tenor, and Red Smiley - lead, and they never ever sounded better than on this Album.

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cliff richard

kinda latin



KINDA' LATIN! - CLIFF RICHARD

■ England's top vocalist teams with England's top producer, Norrie Paramor, and three leading orchestras, to bring a sensational new approach to Latin Standards! ■

SIDE ONE:

- 1. BLAME IT ON THE BOSSA NOVA (Weil-Mann)*
- 2. BLOWIN' IN THE WIND (Dylan)†
- 3. QUIET NIGHTS OF QUIET STARS (Jobim-Lees)
- 4. ESO BESO (Sherman-Sherman)*
- 5. THE GIRL FROM IPANEMA (Jobim-Gimbel)
- 6. ONE NOTE SAMBA (Hendricks-Jobim)†

SIDE TWO:

- 1. FLY ME TO THE MOON (IN OTHER WORDS) (Howard)*
- 2 OLIR DAY WILL COME (Hilliard-Garson)
- 3. OUANDO, OUANDO, OUANDO (Boone-Renis)*
- 4. COME CLOSER TO ME (Stewart-Farres)†
- 5. MEDITATION (Jobim-Gimbel)
- 6. CONCRETE AND CLAY (Moeller-Parker)†

Vith Eernard Ebbinghouse and his Orchestra; and the Orchestras of Reg Guest*, and Les Reedt.



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BLUE TURMS TO GREY—Big Turns To Grey, Searched; Lores Sorver, And Coustle, Wind Me Up My Heart Is An Open Book, Lor & Kusen, The Naglet, I olsy Cou-Tro Sey Goodbye, Jaar A Little Br Too Late, The Time In Beisserio On My Word, Look Bedser Ye Love. T 518





ITS ALL IN THE GAME —Secret Lave, Fin In Far Mood Fee Love, I Only Know I Love You, Fly Me To The Moon (in Other Words); Where The Four Winds Blow; Kiss, Since I Lox You, I Only Have Eyes For You, I Found A Rose, Magac Is The Moostight, I Only Cause To Say Goodbys: It's All In The Ginne. T 6047

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CANADIAN PRODUCTION BY PAUL WHITE
FIRST PUBLISHED IN CANADA, COTOBER 1966
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WE WISH YOU A MERRY CHRISTMAS

and all that jazz!





EVEREST/THE FIRST IN 35MM RECORDING



THIS IS MY LUCKY DAY DAVID ALLEN

SKYLARK -:- PENTHOUSE SERENADE -:- SWEET & LOVELY WHAT HAVE YOU GOT THAT GETS ME -:- WHERE YOU AT FORGETFUL -:- THIS IS MY LUCKY DAY -:- NEW IN TOWN LOVE IS A SERIOUS THING -:- A SWING FOR JOEY WHY DO YOU PASS ME BY -:- I'VE GOT MY EYES ON YOU





Damn, but it's a shame about the music business!

I mean that the bad singers, for the most part, have the hit records and the good singers like David Allen have had to scuffle for so long.

Examples of this sort of thing are endless, like the three-chord guitar groups are making it while a great singer like David Allen was sitting by a cold stove trying to keep warm by reading his reviews.

Ah, well. So much for the dreams about the city of God.

one thing he could teach a whole crowd of youngsters, some with definite talent, how NOT to sing like Sinatra-just for a switch.

Secondly he could tell the newcomers a few things about taste; taste in selec-

Secondly he could tell the newcomers a few things about taste; taste in selection of material and taste in performance.

And be could teach them about giving thought to a lyric, the simple business

And he could teach them about giving thought to a lyric, the simple business of delivering the lyricist's message.

He could show them too, that there is such a thing as a romantic song. Most

He could show them too, that there is such at thing as a round result, states vocalists know how to sound happy and how to sound glad but Devid Allen has the ability that few other performers have, the knack of making you feel that when he sings "I've Got My Eyes On You" he means like, baby, Whadda ya' say?

He has the ability, when he sings "Penthouse Serenade" to give you the impression he's been there. When I had my Sunday NBC show from New York David was living in a penthouse, uptown, west of Broadway overlooking the Hudson—in other words, when David sings "Penthouse," Charlie: YOU are there, because HE WAS there.

Maybe this artistry is something that can't be taught after all, Maybe you have just got to have it. Maybe David could never teach another singer to get such a feeling of relaxation and humor into a song like "Love Is A Scrious Thine".

Thing."

Perhaps you can't teach anybody to skip nimbly around a complicated melody of Matt Dennie's "New In Town."

David's biggest fans have been the good singers in the business and if everybody had their taste, he could run for president.

If occurs to me that one reason David is so good is that he's lived. He's a man, not a boy. He's knocked around in the business, starting professionally at 16 in 1940.

When I met him in 1946, he was constantly struggling but working with various bands throughout the country. And much later, in 1958, things began to pick up. He did a shot on my TV show and began playing some of the better clubs: and had his own CBS Radio show in 1959.

Now EVEREST RECORDS has further advanced the cause of David Allen, for which they deserve our thanks.

Oh one more thing in closing. Even many people who know what a fine

Oh, one more thing, in closing. Even many people who know what a fine vocalist he is are not aware that David's a well-rounded musician. He has written three beautifully constructed ballads to which I had the honor of writing lyries. David's next release on EVEREST will include a couple of our songs. Take good care of this album; you'll be playing it for a long time.

STEVE ALLEN

THIS IS MY LUCKY DAY DAVID ALLEN



Tony Curtis drops in ducing the recording session to congratulate David.

Side one:
I'VE GOT MY EYES ON YOU - 2:15
PENTHOUSE SERENADE - 2:55
LOVE IS A SERIOUS THING - 2:06
A SWING FOR JOEY - 1:47
WHAT HAVE YOU GOT THAT GETS ME - 2:05

Side two:
WHERE YOU AT - 2:45
WHY DO YOU PASS ME BY - 2:15
SKYLARK - 2:45
NEW IN TOWN - 3:15
LUCKY DAY - 2:28

FORGETFIII - 3-45

Arranged & Orch, conducted by Bob Fiorence (A Cartis Enterprises Fred.)

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Printed in U.S.A.

An Everest Records Production 1343 N. Vine St., Hollywood 20, Chilf. Send for free cabolog

Dogs & Ferrets





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Dogs & Ferrets

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*LITTLE SIR HUGH • *BACK GOES TO LIMERICK • *LONG LANKIN • *DOGS AND FERRETS • *GALTEE FARMER *DEMON LOVER • *ELF CALL • *WEARY CUTTERS • *NEW YORK GIRLS

**BLACK JACK DAVY • **HARD TIMES OF OLD ENGLAND • **CADGWITH ANTHEM • **SUM WAVES (TUNES) • **THE WIFE OF USHERS WELL **GAMBLE GOLD/ROBIN HOOD • **ALL AROUND MY HAT • **DANCE WITH ME • **BATCHELORS HALL

Steeleye Span are: Maddy Prior • Tim Hart • Robert Johnson • Rick Kemp • Peter Knight • Nigel Pegrum

*Produced by Steeleye Span and Robin Black • *Produced by Mike Batt

Steeleye Span appear on Pair Records, Inc. by special arrangement with Chrysalis Records Inc.

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SEXY STRINGS AND SUBTLE SAXES

Swing And Sway With

SAMMY KAYE

And His Orchestra

2166 004			
1. (When We're Alone)	PEHTHOUSE SEREHADE	Will Jason-Val	Burto
2. TIME OH MY HANDS (You in My Arms)	Vincent Youmans Harold	Adamson-Mack	Gerda

- 3. THE TOUCH OF YOUR LIPS 4. WHISPERING John Schonberger-Richard Coburn-Vitcent Rose 5 HOLD ME Little Jack Little-Gave Oppenheim-Ira Schuster
- Roy Turk Fred F. Ablect G. I DON'T KNOW WHY (I Just Da)

- 1. LOVE (Your Magic Spell Is Everywhere) 2, COME CLOSER TO ME (Accreate Mas)
- 4. C'EST SI BOH (It's Se Good) S. DON'T BLAME ME S. WHAT IS THIS THING CALLED LOVE

Romance has been the song writer's favorite theme for centuries. Assembled in this album are some of the most memorable of their efforts - all lushly woven into a sound that's so vividly alive you can almost touch it.

Here is a wonderful collection of ever-popular love songs-romantic favorites such as The Touch Of Your Lips, Hold Me, Kiss Of Fire, C'est Si Bon, and many others - performed with the provocative blue light intimacy of Sammy Kaye's SEXY STRINGS AND SUBTLE SAXES.















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ORIGINAL Songs

Recorded By The

ORIGINAL

Who

ARTISTS Made Them HITS

20

RECORD ONE

side a

WHEN A MAN LOVES A					
I'VE BEEN LOVING YOU	J TOO LOI				

side b

			FO																			
		UM	BO	100	u	M	sa															
BAB																						
MY I																						

RECOND TWO

Side I

PAPA'S GOT A BRANO NEW BAG • • • •	
LET IT BE ME	
GET ON UP	
ROCK ME BABY	B.B. King
TWINE TIME	· · · · · · · · · · · · · Alvin Cash

side b

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THIS ALBUM ALSO AVAILABL
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STERRE



PUCCINI

OPERA WITHOUT SINGING

BOSTON POPS FIEDLER

LA BOHÈME MADAME BUTTERFLY





Here are highlights from two of the world's most popular operas "smig" by the Boston Pops Orchestra under the direction of Arthur Fiedler Puccini's unique orchestral language moments the simple transposition of the solo vocal line to without destroying or vulgarizing the effect. When the music force the vocal lines on stage by judicious and brilliant

lines of love stories. The plots (here sketched in essence rather than in detail) are basically simple, the music tremen-

In Madame Butterfly, set in the Nagasaki of 1900 or thereabouts, an American naval officer, Lt. Benjamin Franklin Pinkerton, has arranged for himself a marriage with the youthful Butterity, a Japanese girl who loves him deeply. Pinkerton's notion of this marriage is rather that of a delightful adventure which may he concluded - legally, indeed - with little regard for anyone involved. When Pinkerton goes back to America, Butterfly cherisbes fervently the hope that he will return to her. He does come

We hear the Prelude, then "Amore o grillo" ("Love or a whim") in which Pinkerton proclaims his enchantment with his prospective hride. Butterfly's entrance music is all happiness and optimism, the Love Duet an opulent voicing of glowing sentiment. "Un bel di" is Butterfly's impassioned happily decorating the house with blossoms for Pinkerton's

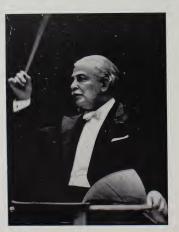
1830, a love story of the poet Rodolfo and Mimi, a pretty young neighbor. They become acquainted almost accidentally, and only a few moments later they are falling in love, in misunderstandings; and yet Mimi, never strong, returns, in a last illness, to the garret home of Rodolfo to be reconciled with her lover and then to die.

Through the music we may trace Mimi and Rodolfo's

story, heginning with the Christmas Eve on which they meet. A few measures of the Prelude raise our curtain on Rodolfo's narrative - "Che gelida manina," - in which he describes his life as a poet (in this he is not wealthy) and in his imagination (in this he is extremely well-to-do). At Rodolfo's request Mimi tells of herself, "I am known as Mimi," she begins, and then mentions something of her quiet, uneventful way of life as a seamstress. But she, too. At Café Momus, in the Latin Quarter, Mimi and Rodolfo

Gaiety and sorrow are closely allied in Bohème, and there

and Rodolfo. We recall with them the melodies from their first meeting, and when Mimi's life virtually sighs away from the world, we recognize the despair that is Rodolfo's. melodies, Mimi - and Butterfly - will live for you as often as you wish to play these vivid and eloquent recordings.



PUCCINI

OPERA WITHOUT SINGING

Boston Pops · Arthur Fiedler

MADAME BUTTERFLY

Prelude

Amore o grillo Butterfly's Entrance Love Duct Un bel di Flower Duet Humming Chorus

Death of Butterfly

LA BOHÈME

Che gelida manina Mi chiamano Mimi O soave fanciulla Musetta's Waltz Death of Mimi

Produced by Peter Dellheim Recording Engineer: Anthony Salvatore



BEETHOVEN STRING QUARTETS

QUARTET NO.4 IN C MINOR, OP. 18 NO.4 THE BARTÓK STRING QUARTET

QUARTET NO.11 IN F MINOR, OP. 95 THE WEINER STRING QUARTET



BEETHOVEN STRING QUARTETS

QUARTET NO. 4 IN C MINOR SIDE ONE: OP. 18, NO. 4

SIDE TWO: QUARTET NO. 11 IN F MINOR OP. 95

THE BARTÓK STRING QUARTET

Péter Komlós, first violin Géza Németh, viola Såndor Devich, second violin Károly Botvay, violoncello THE WEINER STRING OUARTET

József Szász, first violin István Várkonyi, second violin Arpád Szász, violoncello

The division of Beethoven's creative output into early, middle, and late styles has resulted, amfortunately, for many years in a gross misconception of his compositional development. The use of the to a preparatory role. The faulty concentration on his late works as the non plus ultra to which all the others lead is particularly true of the string quartets. Quite to the contrary, conceptual similarities in design and structure among the various "periods" are as striking as are the differences. For example, the three piano sonatas of Op. 2 are remarkable compositions which cannot be diminished in stature though they are early works. The six quartets which constitute the Op. 18 set are also a good case in point for, although in a general sense they too are the product of the young Beethoven. they nevertheless reveal some of the concepts that were to receive greater emphasis later on. They are early quartets only from the chronological viewpoint, having been completed by Beethoven just before his thirtieth year. As a whole, in these quartets the rather formal disposition of space is projected with a clarity seemingly reminiscent of Haydn and Morart. The details within the formal divisions, however, are truly "Beethovenian." The Quartet in C minor, No. 4, is perhaps, the most striking of these quartets. It is the sole quartet of the set in the minor mode, and it juxtaposes moods of tragedy and optimism, not unlike the Piano Sonata, Op. 10, No. 1, and Op. 13 ("Pathétique") and the Sonata for Piolin and Piano, Op. 30, No. 2, all of which are in C minor, and are compositions not removed from the Quartet by more than a few years. The Quartet in F minor, Op. 95, is over whelmingly tragic, yet the pairing of these two quartets for this recording is, indeed, appropriate. One will find similarities even though the two quarters were separated by almost a dozen years (Op. 95 was completed in 1810). Yet it would be footbardy to avoid citing the great differences as well, for Op. 95 is a model of concentration and economy of means, generating an overwhelming power of intensity and dynamism much beyond the earlier C misor Quartet. In both works the inner drama is projected frequently with a strong sense of sonority. This is noted, for example, in the use of the chords in the first movement of the C minor Quartet and in the use of the higher registers in both quartets, particularly as a means of achieving final climax at the end of a movement, or in the repetition of a theme. The second movement of the F minor Quarter effectively depicts the beautiful use of the higher registers, particularly with the crossing of the viola and 'cello parts.

Quartet in C minor, Op. 18, No. 4

The first movement is in the sonata-allegro procedure. The exposi tion is characterized by the following: a main theme which, com mencing over a structurally state, resterated tone in the 'cello, unfolds eradually and magnificently with an ascent of almost three octaves: a thematic bridge of most sonorous chords played by the strings in alternating fashion; a contrasting secondary section (in the major III tonality), consisting of several themes in a mosaic chain, of which the opening theme is strongly derived from the rhythmic shape of the main theme of the movement; a dramatic close of contrasting pussissions and fortissions in staccato manner. The development section has an amplitude through its several statements of the principal theme and the main second theme, both in their entirety. The alternating chordal texture returns briefly for The highlight of the recapitulation is the use of the chordal passage and reserved transition. The tonal detour of the coda signals the dramatic type of developmental climax Beethoven uses so effectively. The second movement, ternary in form and following the sonataallegro procedure, is completely different in character. Thematic material is distributed among the four instruments so that the linear individuality is emphasized. A quasi-fugal texture is the means through which the first theme is presented, and reiteration of this procedure with further emphasis upon imitation prevails throughout. The scherzo-staccato mood predominates, most often in pismissimo, although contrasts in dynamics offer dramatic relief. These factors-texture, dynamics, and expression-project a movement of

strong homogeneous quality. The third movement follows traditionally the format of the menuetto and trio, and returns to the more serious mood of the first movement. The trio (in Ab major) offers a strong contrast in mood, but in its form retains the balanced grouping characteristic

The fourth movement is also very traditional and pursues the well-established rondo procedure. The alternating sections are very contrasting, and the main refrain is stated in the tonic key four times, the scheme of alternation being A₁ B₁ A₂ C A₃ B₂ A₄. The sections are a series of self-contained thematic units, the forms of each clearly defineated through repetition, so that, as a result, an overall dynamic quality is lacking. The developmental surge through fragmentation of the first theme as a link to the final statement, and the concluding section in dazzling prestission tempo, also developmentally extended, become then a substitute technique for climax and bring the movement and the work as a whole to a highly charged conclusion.

Quartet in F minor, Op. 95

The first movement is a masterpiete in its fusion of economy of means, brevity and integration, wrought within the someto-offegro process. In this regard it stands out above all other sonato-allegro first movements in Beethoven's string quarters. The opening is ost violent. The contrasting sections are abrupt, placing into bold relief appositional qualities of epigrammatic character. The opening five measures contain the motivic life of the entire movement, each of the contrasting motivic fragments being followed by clean-cutting silence. It is impossible to regard this opening as a "theme" in the ordinary sense. Both the opening four sixteenths and the iambic fragment upon which the third, fourth and fifth measures are based constitute musical ideas. These five measures are not contained tonally, for the car is immediately led into further continuity of contrasting lyricism combined with the opening motif. The changes are abrupt: a sudden pivot directs the tonal structure to an extended passage in the major (VI) which can be regarded as a subsidiary thematic unit. But this, too, is tied to simultaneous statement of the opening motif. The lyrical contrast to the fierce opening is overwhelming, heightened by sudden outbursts of energy. The development section is brief but concentrated in the use of the bi-motivie material of the opening five measures, both individually and in combination with each other. Even the lyrical line of the second theme joins the polyphonic fray. This is the shortest development section in all of Beethoven's string quartets. vet its economical concentration of thematic idea and tonal structure is a tour de force. The recapitulation omits the appositional iambic motif and quickly moves into the contrasting lyrical second theme; it continues to parallel the exposition (except for tonal modifications) and, at the point where the symmetrical parallelism of the exposition has been completed, launches into a coda (via a tonal detour) which with unabated intensity exploits the initial ligure of the opening motif and the two measures as a whole. Thus does the movement end in a gradual dissinuendo that is the essence of resolution and resignation.

The general form of the second movement is ternary, but the details are rather complex and deserve a detailed analysis which space does not permit. Dismutic utterance is inunediately obvious in the introduction of the 'cello alone. The main lyrical idea is reflective rather than assertive. When it returns later in the movement its intensity is increased through higher registration. The middle section, which is extended developmentally, commences in

the fugal texture, the chromatic and somewhat tortuous theme being brought in successively by all four instruments. The fugal course is intensively pursued, and briefly interrupted by the recall of the more complex through the addition of new contrapuntal design. Climactic drive is acquired through the intensive use of the opening fragment of the theme. Here is a Brethovenian hallmark, poly climax. The return of the main theme resolves the above. It is trasting dynamics and registers. At the very end, one chord of directional tension (a diminished seventh) is added to bring about

The eliding chord of the third movement now comes to life as the main scherzo mouf is furiously stated twice, heightened by character of this scherzo. The driving rhythm of the opening motif is incessant, relief afforded only by the interjection of the trio in the major mode

The slow beginning of the fourth movement is a disguised transition from the previous movement through the use of its main theme's rhythm in augmentation. But now it is thematically modifird to effect a neighbor-tone relationship that prepares for the would be misleading for, despite the recurrence of the refrain twice after the initial statement, the intervening passages can hardly be to the fundamental tonal point, the tonic, that determines the roudo. Unlike the last movement of the C minor Quartet, the concept is not mosaic. The restless egitato prevails throughout, and the a brilliant transformation of pranistic style. The coda, based prisecondly, is constructed of entirely different material thematically, movement is hidden, but there nevertheless. The courtist is overwhelming, for the brilliant sunshine breaks through the dark clouds, highlighting the dark moods of the movement, and the entire quarter concludes with an air of optimism.

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KLUSTER MY LOVE



JUNIOA JACK VOCAL MIX **AAAI** AAAAI EXTENDED MIX

08:40 07:08

Written and Composed by: R Collego, L. Solmeca, R Canon Produced by R Colledo & L.Scimece for Fillered Records Executive Producers: Pierre Zonzon & Merc Sechel Vicalis by Ren Cerroli, Courtery of Atterhours Records Contains a sample from "Native New Yorker performed" by Othersty - Courtesy of RCA Records - Used by cermission -Published by Sounds for People Publishing, Inc. (SMI), EMI Blackwood

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COVER DESIGN: STAN HERMETET

SING A LITTLE FOR JOY

To the glory of God in joyful understanding of His love for His people and the continuing work carried on among them by His men like the Rev. Charles Schroeder who has made it possible for so many to sing a little for joy.

At some point in the lives of Christians it becomes necessary to spread the message of the Gospel to those around them. This spreading of the Word may take many forms, but of necessity it must take place. It is not done in drudgery but rather it is a privilege to have some part in God's work and to share the measureless joy of being a part of God's people. To be deprived of this opportunity would limit one in his Christian growth. Or as Paul tells the Corinthians in his first letter to them (Chapter 9, verse 16) "For I take no special pride in the fact that I preach the Gospel. I feel compelled to do so; I should be utterly miserable if I failed to preach it." To Paul it was necessary to preach the Gospel and at times he says it, sometimes shouts it, and on other occasions he seems to sing it. In his letter to the Phillipians, (Chapter 1, verse 21) Paul says, "To me to live is Christ". As long as he lived, it was his privilege and his joy to preach Christ. For some this preaching takes the form of song, not solemn words with majestic musical accompaniments, but joyous folk hymns with simple guitar and percussive accompaniments which come from hearts overflowing with joy at the knowledge of God's love for this world and for His people,



"To God sing praises, Shout everyone,

And tell the world,

What He has done" sing the Faith Singers of Faith Lutheran Church,

Eldridge, Iowa. Composed of Confirmation age young people, the singers, under the direction of Bonnie Buss, perform original songs by Nancy Lafrenz in a desire to express God's love through song.



THE CHRIST

SING A LITTLE FOR JOY

THE BIRTH STORY

THE SECOND TOUCH

COME DOWN FROM THE MOUNTAIN (text by Rev, Charles Schroeder)

THE SAMARITAN

HE BROKE RIGHT OUT OF THE GRAVE

HE WILL RETURN

HE MAY COME IN THE MIDDLE OF THE NIGHT

THE CHRISTIAN

LET'S CELEBRATE IN SONG

I'M KEEPING YOU, LORD TELL ME, LORD, WHAT CAN I DO?

TWO STRANGERS

LORD, I'M FOLLOWING YOU
WALKING ALONG

HERE AM I, LORD, SEND ME

THE LORD WILL KEEP YOU





HOLD INCRUIES
SINGS THE SONGS OF
JACQUES BREL
JOE DARRON
BOB DYLAN
LEO FERRE
FOX and GIMBEL
CAROLLE KING
HILDEGARD KNEF
MTCH LEIGH
DAVE LOGGINS
JONI MITCHELL
RANDY NEWMAN
JIM WEBB
and

ROD McKUEN

NOW AND THEN (THE SONG FROM ALONE)

The Middle of MACARTHUR PARK * THE IMPOSSIBLE DREAM * BOTH SIDES NOW I GOT A NAME * I THINK IT'S GOING TO RAIN TODAY * PLEASE COME TO BOSTON ABOUT THE TIME * FRIENDLY WITH ALONE * IF YOU CAN LAUGH, YOU CAN CRY ONE MORE SUMMER THERE GOES A MAN WHO TRIED * I SHALL BE RELEASED THE SUN AT MIDNIGHT * HOME AGAIN * MRS ADAMS * I'M AT PEACE



building can't change me

got a dream

Oh I know I could share it if you want me too

If you re going my way

moving me down the highway

Moving shead so life won't pass me by 11873, 1974, Fox Fonfare Music Inc

The Impossible Dream (from "Man of La Mancha")

To dream the impossible dream to fight the unbeatable foe.

to bear with unbearable sorrow

o run where the brave dare not gi To right the unrightable wrong

to love pure and chaste from afar to try when your arms are too weary.

This is my quest

to follow that star

no matter how hope

To fight for the right

without question or pause

to be willing to march

And I know

to this glorious quest

that my heart will be peaceful and calm when I'm laid to my rest

And the world will be better for this that one man, scorned and covered with scar still strove with his last ounce of courage

to reach the unreachable star.

1985, Andrew Scott Inc / Helena Music Con Sam Fox Publishing Co. Inc.

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WHERE THE RECORDING DIFFERS FROM THE PRINTED WORD, THE PERFORMER TAKES THE RI AME



Alone... for some reason the word stems to be synonymous with tragedy. Perhaps we're preconditioned from the crib to think being by ourselves means perhaps we're preconditioned from the crib to think being by ourselves means of families drill into our heads the importance of meeting concease and cover along the contract of the crib to the c

While by an Fretch of anywar's inagination could be called a justice mitther of a sharys anjoy bridge alone-Indian grayll on the outside. It, the deans if my mysell more often than not, I've learned to saver and work with the advantage solitized aprent ofces in best work apart from the club er crowd, all of as think better alone. Coming back into the clearing after having been away, more often than not, very strongly in social intercourse, near-easily and otherwise, the man who detailed the advantages of maternation as—I not having to dress up, 2, being certain not to dispropriet anyma, of 3, best of all, meeting a better class, the man who detailed the propriet of the company of the com

The time away can, among other things, help develop a strong right hand in men and will power in women. Pve never advocated continual aloneness for myself or anyone. I guess what I'm trying to say is that people should not be afraid of finding themselves without company, whether enforced or by design.

In my lifetime, I must have written twelve to lifteen hundred songs, By no means are they all about being away, apart, alone. . . though for some reason, the public and, I must coniess, I myself seem to prefer my more introspective lyrics and melodies. Everybedy's Rich Bull US, Jonnan, Mr. Relly, and Reldidsscope have enjoyed a modelum of popularity but can hardly compare with the acceptance according to the control of the

This album has been a long time in the thinking, planning, and recording stages. I suppose it would seem "a natural" for me to come up with, having had "the lone?" tag welded to me long ago by the media and admitted by my own actions. In point of fact, of some 112 albums I've recorded, this has been the most difficult. Certainly the most enjoyable, as each new effort is, but not easy.

To begin with, I wanted it to represent as many kinds of loncliness as possible [8111] led tout the soldier, the truckfurier, and the cowboy—harming covered them below. The seventeen selections in the album depict of age, youth, mixed, prison life, the calcularises of a somm complaining because her newly dead rirind wittled their little collections of a somm complaining because her newly dead rirind wittled their little offer a helping hand to everyone but himself, love found and lost in the same breach, littlemes capasitized, a man wishing to be remembered (probably the most autobiographical song in the set I as merely someone who "tried," another who some he is learned in the little remains and the lost in his dead of home, still mother who's some he's learned of the little remains and the little remains and little controlled to the little remains and little controlled to the little remains and little remains

There is the danger of becoming maudin with so much of the same subject matter, I think that's been avoided because none of the characters in my songs, or those of the very talented other writers involved in this project, are allowed the luxury of self-pity. (The other writers are listed on the type's akeer under the titles of their self-pits, are to other writers are listed on the type's akeer under the titles of their distributions. I would be the self-pit of the self-pit

I feel it important to here acknowledge the musicianship of Gene Palambo (on most of the tracks), the hard week and imperturbability of chief engineer. Carl most of the tracks, the hard week and the control of the co

While this album was in the process of being put together, no one involved had a Saturday or Sunday off; indeed, the desire for all of us to finally get some sleep undoubtedly helped hurry the album to completion. And still we start a new album next Sunday.

I have a sense of time catching up with me and the very real probability that these will be among the last recordings PII make and release. If so, I can go out happily with this one ... egotistically, but nevertheless, honestly said.

Fod mkun/july 74





AMHERST SAXOPHONE QUARTET



ALEC WILDER was born in Rochester, New York on February Its, 1907 He studied composition with Herbert Inch and Edward Rover Wilder was best music for the theater, radio, and films. He wrote others. He was also a prolific composer of "concert

SAXOPHONE QUARTET

The Wilder QUARTET was purchased in late 1980. occurred on November 4, 1981 The period between the purchase and the performance began with an regument within the quartet which took more than a year to resolve. Our mutual rending of the work brought out numerous harmonic and melodic peculiarities some of this manuscript was not what the composer had onemally intended. After much discussion and manager of Margun Muuc. Inc., we received a photocrepancies from score to parts. In a few instances I felt it was necessary to actually change some pitches because they were either indecipherable or did not make harmonic sense. The end result of all this editing was over 150 changes in the four saxophone parts. These changes were made in the hopes of recovering and maintaining the sount, intent, and integrity of the orumal work. The OUARTET certainly has become one of our favorite works and will always hold a

ROBERT MOLS, a native of Buffalo, New York, attended the Eastman School of Music where he obtained his Ph.D. degree and performance certificate on flore At Eastman, he studied composition with Howard Hanson and Wayne Borlow. He also did advanced study at the Mozarteum in Saleburn, Austria. In 1953 he somed the faculty at the University of Buffalo

As a composer and recipient of grants and commisformances in this country and abroad, including performances by the Buffalo Philharmonic Orchestra. Several works for flute, including "Excursion" for

ENCHAINMENT

Having written many dance band arrangements as a career, I was truly exented when asked by the Antherst Saxophone Quartet to write a concert piece for them. expressive, partially jazzy, innovative, and with some special effects and blends. All of these elements were to be linked or 'chained' together to form one continuous through-composed movement in three basic sections hence, ENCHAINMENT"

STEPHEN PARISI was horn on November 11, 1955 started him on purpose the age of seven. At age fifteen, spirational both musically and creatively. His ambition

AMHERST SAXOPHONE QUARTET

Salvatore Andolina, Soprano Michael Nascimben, Alto

Stephen Rosenthal, Tenor Harry Fackelman, Boritone

Side 1 ALEC WILDER

Saxophone Quartet Enchainment (1981)

ROBERT MOLS Side 2 STEPHEN PARISI PALLI CRESTON

Introduction and Copriccio (1980) Suite for Saxophone Quartet, Op. 111 (1979)

Prejude Scherzino Postorale Rondo



divides his time between teaching, performing and compoung He lives in Grand Island, New York with

INTRODUCTION AND CAPRICCIO The INTRODUCTION opens chural-like in nature

and is transformed into a dialogue between soprimo and alto saxophones leading to a sonorous climax. The movement returns to the long lyrical phrases and choral texture of the opening measures The CAPRICCIO is a justaposition of themes or

of caprice from which its name is derived. "I feel my purpose or goal as a composer is to arouse

first note to the last, while at the same time exemplifying some type of musical structure." Storbes Barm PAUL CRESTON was born on October 10, 1906, in New York City, of Italian parentage. Completely selftaught in composition and orchestration, he has contributed a full range of music with over 120 major

His numerous awards and bonors include. Music Critics' Circle Award and First Prize in the Paris International Referendem of 1952 for his Symphony No. 1; National Institute of Arts and Letters award, two American Composers and Conductors; and two Guggenheim Fellowships. In 1960 he received a State Department grant as American Speculist in Israel and

SUITE FOR SAXOPHONE QUARTET

fifth and latest for Saxonhone. The other four are: Saxophone and Orchestra or Symphony Band, and The SUITE FOR SAXOPHONE QUARTET is vintage have been the hallmark of Creston's style, are constantly in evidence. His clear understanding of the with saxophonest Cecil Leeson as pranist for his recitals,

AMHERST SAXOPHONE QUARTET The AMHERST SAXOPHONE QUARTET has now

sions, and is regularly heard throughout the world on continues with the original members. It has played more than 50 concerts a year since 1981. The New York The Amherst Quarter performs the standard works

composed for saxophone quartet. In addition to this of his delightful rags. Along with a busy chamber music schedule, the ASO

SALVATORE ANDOLINA, soprano, studied and clarinet with James Pyne and Stanley Hasty. He received a Bachelor of Fine Arts degree in music from the State University of New York at Buffalo which he Antiolina was bass clarinet/saxophonist with the Buffalo Philharmonic Orchestra for the 1978-79

MICHAEL NASCIMBEN, alto, studied saxophone served on the faculties of the University of Texas at Nascamben is an Artist/Clinician with the Selmer

STEPHEN ROSENTHAL, tenor, studied saxophone with James Pine. He received a Bachelor of Fine Arts degree in Music Performance from the State University

HARRY FACKELMAN, barttone, studied saxo-Orchestra and the Empure State Wand Ensemble

THIS RECORDING PROJECT IS SUPPORTED BY A GRANT FROM THE NATIONAL ENDOW-MENT FOR THE ARTS.



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ALICIA DE LARROCHA

PAGINAS CELEBRES PARA PIANO



HH 10-157

Beethoven/Liszt/Rachmaninoff/Debussy/Schubert/Mozart/Mendelssohn/Chopin





PARA FLISA/Beethoven SUEÑO DE AMOR/Liszt PRELUDIO EN DO SOSTENIDO MENOR/Rachmaninoff

CLARO DE LUNA/Debussy de la "Suite Bergamasque" MOMENTO MUSICAL, Op. 94 n.º 3 Schubert

MARCHA MILITAR, Op. 51 n.º 1 (Tausig)/Schubert

MARCHA TURCA/Mozart de la Sonata en la mayor

I A HII ANDERA/Mendelssohn romanzas sin palabras

NOCTURNO EN MI BEMOL MAYOR, Op. 9 n.º 2/Chopin FANTASIA IMPROMPTU, Op. 66 Obra póstuma/Chopin ESTUDIO Op. 10 n.º 3/Chopin

POLONESA EN LA BEMOL MAYOR, Op. 53/Chopin

Piano: ALICIA DE LARROCHA Piano Steinway

ALICIA DE LARROCHA PAGINAS CELEBRES PARA PIANO

ALICIA DE LARROCHA

És esta gran pianista —nacida en Barcelona, donde inició a edad muy temprana los estudios de su especialidad— continuadora directa de la esuecia de Enrique Granados, ya que fue discipuis predifecta y excepcional de Frank Marshall, socio y colaborador primero y continuador más tarde de la labora podagogice, de aquel gran música. continuador más tarde de la labor pedagogica de aquel gran munico. Dosde sus primeros años, puso de manifiesto Alicia de Larrocha las condiciones extraordinarias que poseia, condiciones que no ha deiado de desarrollar en forma continuada, con un espiritu do trabajo y un entusiasmo sin limites y que la han llevado a ser, hoy, la mas

dajade de describir es forms continued, cen un appirel de tribajo y un entratione in limite y une il han fornée a un frey. In esta Necle device que est pass antini facili un attendarion publica.— y na cidade de intensecuenti de verderio attentiva a access contab trete anne de chel y con la ciliabrazio del maritra francista Arbei y il Opereto Soffenia de Mariel de un Ma-die de la contab de la contab de chel y con la ciliabrazio del maritra francista Arbei y il Opereto Soffenia de Mariel de un Ma-ciliabra del contab de la contab del mariel del mariel publica del mariel publica del mariel del m

viczen uggr z io zargo de ios anes 1956, 1957 y 1955, 31 mainto tempo que sa gran pinanta estarendada, indepdendentemente, um grat labor como conocritira e intensificaba sur Irabigo decenter, ya inicidado en anios anteriores y que han culturinada al ser ilianzada a for-mir parte del cisuatro de prefenores del «Curso Internacional de Interpretación e Información de la Musica Española» (Música en Cem-patela) y figura, deded 1959, como Directora de la Academia Marshillà, de Burcellona,

partial i Piquia, deste 1955, como Boretaro de la Andesini Marshili, de Barciano, con il al prime correspois del assimirera del la lacina de la compositione del la compositione de la c Civile, regiontemente obtenido y un destacado puesto en el mundo del disco.

PAGINAS CELERRES PARA PIANO

Un recital may vates de misita para piene que, pata 3 sus diferencies relientes, pase el desuminador comian de la Calidad y la Octobre compositar de latindary ripessa diversa, con fasta e intendente disputer y com mercian tambien discretto por el momento que revierar y apisimas, per las prispis tradesinos. Deluvar y libera existador en devel Titas, la sucella, vacentiene pasta de contrator de la compositar de l

do y abunda, per ello, en dificultades y matices.

do y abunas, per cno, en anteurades y mattes.

La grandicidad un pose ampulesa di la obra de Sergio Rachmaninoff se pono de manificato en su acertade nPreludio en do sostenido menora, el más alortunado y popular de la serie de 24 que escribió y una de las paginas preferidas de los virtuoses.

La limpidos, el encanse impalpibile del elCatro de lusas de la súvie Decamanqueo, de Claudo Deburas, hando de esta propueña shra maestra una de las creaciones más características y significativas de su autor.

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Dalecimiete, scento de las genera respectiva y activatariares de la impariación, imperior constituyon, por si solas, un atractivo recital.

Conjunto, todo ól, que conoce la tetalidad de les aficionados a la música y para cuya adecuada traducción, dentro de su gran variedad, so precisia un interprete de primerisima categoris. Como lo es, ovidentemente, Alicia de Larrocha.

HISPAVOX, S. A. TORRELAGUNA, 102- MADRID-17

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improvisations for modern dance SERIES #1 SARAH MALAMENT (piano)

IMPROVISATIONS FOR MODERN DANCE

by SARAH MALAMENT

This record was produced by request of many teachers of modern dance who have been handicapped for lack of live or suitable accompaniment. Twenty-five studies transcribed from tape recordings of Miss Malament's classroom improvisations at Hunter College are included in this long playing record. The material selected provides a comprehensive coverage of the basic techniques generally taught in class or studio.

The music is essentially modern in idiam. However, sufficient metadic content is introduced to sustain the Interest of the student unacquainted with contemporary formulations. Stimulating themes heard in each of the studies establish the mood and quality of the dance. Pronounced rhythmic beats enunciated at the beginning of each selection and maintained throughout, reflect the rhythmic pattern of the movement.

The record is divided into six groups, each of which represents a particular ospect of the dance technique. Selections in each group are designated by the movements for which created. However, the teacher may apply many of the improvisations as accompaniment to movements not listed.

CONTENTS

There are three groups to each side of the record, improvisations are listed in the sequence heard. Space bands separate each improvisation. The wider bands indicate the start of a new group,

For all improvisations, the teacher is free to use every possible directional change and floor patterns at her disposal, i.e. -- forward, backward, sideward, circle, semi-circle, short and long diagonals and combinations thereof. For purpose of variation and interest, changes may be made upon repeat of the entire selection, or at the beginning of each new phrase.

SIDE

GROUP I 1. Bounce-4/4-Suggested movements

- (a) Stretches in sitting or standing positions; (b) Body bends in all directions; (c) Pedaling (high or law) proporatory for a run with high knee bends; (d) Pirital turns. 2. Welk-4/4-Suggested veriation
- apping sideways with knees bent high Tip Tee Walk-2/4-Supposted variations
- Alteragte walk on half-tge with walk on whole foot; Alternate walk with Tip Too run; (runs moving twice or fort or walks.)
- Run-2 Begt-2/4-Supposted varieties
- Pairs run diagonally across flaor-midway, cut circular floor pattern-resume diagonal. 5. Run-2 Sept-3/4-Supposted variations
- 3 running steps per measure alternating with 1 sustained walking step (gilde) per measure: (b) Slow turns.

GROUP II

- 6. Slide-2/4 7. Skip-6/8
- 8. Skip-Verioties-2/4 Skip with minimal height—emphasis on ankle flexion—barely moving forward.
- 9. Skip-Western-6/8-Supposted variations (a) High skip with emphasis on elevations (b) One-sided skip-moving forward, skip starting on the first accounted best with the "step", i.e.:

hop step step (c) One-sided skip moving laterally, skip starting on the "up boot" with a hope

1 2 3 4

GROUP III June-2/4

- For use in law jumps—emphasis on landing with full foot (bools down). Suggested variations: (a) 3 low jumps—4th high; (b) Alternating 4 low jumps with 4 high jumps.
- Lea Swing-2/4 Simple, early, relaxed leg awing from the bip with best knot. Suggested variation: A hop may be introduced before stepping and stilling weight on 4th boot. Forward, back forward, bop step. 12. Bedr Swing-2 Beat-6/8
- Large, full pendulum bady swings; moment of suspension prior to downward movement should be
- (a) Extension of pendulum swing counting 1 down, 2 up and 3 book and around; (b) Lateral arm swings-counting 1 right, 2 left, 3 right, circle and around; with corresponding feet pattern-1 right. 2 left, 3 right, left.

SARAH MALAMENT (Composer-Pignist)

JAMANIA "IMALAMENT (COMPONEPPIGNIII)

The 20 years a maber of the feority Hearth College of this City of New York, Mirving as accompanial, tooker and music considers to the Physical Education Department.

Accompania for Peri Prissa. Componed collegial mark for dense composition.

Accompania of the Jalliand School for Duries for course tought by Peri Lang.

Accompania of main consideral for doors working of the Unstigues School for Dust.

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SIDE II

- Sustained movements—These three studies are presented, so that the student may learn to adjust movements to varying meters. Special emphasis should be placed upon sustaining the flow of movement through the very last best of the phrose. 1. Sustained-2 Beat-2/4
- 2. Systeined-3 Best-3/4
- 3. Sustained-d Sept-4/4

GROUP V

GROUP IV

This group is included to give the student an apportunity to apply the basic lecomator patterns and techniques learned, to a familiar and traditional dance form. 4. Step Hep-2/4-Free style.

- 5. Step Hep-4/4-Folk style. Suggested variation: 1 glide and 3 haps in small semi-circular floor patterns, alternating from left
- to right. 6. Polko-2/4
- 7. Woltz-3/4 B Blues-4/4
- Study for free Improvisation; also for use in working with uneven phrase lengths

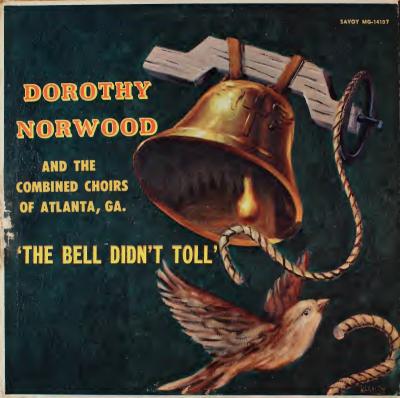
GROUP VI

- Percussive—4/4
 Single beats for planned or improvised movements
- 10. Percussive-Lunge-4/4 Preparatory study for Item No. 11: 2 walks and 1 lunge (strike)-hold 4th beat.
- Suzilas No. 11 and No. 12 were composed and Instituted by request. The specific denic description for these two selections, and to bothloand by writing to the Board of Education of the City of the Yark, Borrow of Carrict
- 11. Donce Study-4. A series of movements based on 3 walks and 1 leg lift, schottische, 2 walks and 1 lange, sustained
- 12. Lecemeter Study-4/4 Corbination of walk, silds, two-step, low and high pedals, balance. Walks serve as bridge from new alement to another

ACKNOWLEDGEMENTS

To Euganie Schein, politier and instructor of modern dense, for her dynamic cover design, and for the many inspiring and rewarding years speet as her accompanies at Muster College, where she tauge dense prior to her retirement.

To Joseph Lansky, recording engineer, for his technical skill and advice in the production of this reword.



Though she barely measures five feet tall, Dorothy Norwood is a giant, a veritable giant in the Gospel world because she has proven herself with her powerful persuasion and her pulsating performances.

This album was recorded "live" in Atlanta, Georgia, where Dorothy gathered dedicated members of various choirs and with special material she wrote, arranged and recorded this memorable service. As the service progressed, the audience was more aware of the greatness of Dorothy Norwood, the messages and songs making endelible marks and the emotion packed performance of Dorothy and the choir left the audience in a state of ecstatic satisfaction, clamoring for more.

A special word about the greatness of the choir, each member was filled with a special kind of enthusiasm which was clearly transmitted to the audience and the feeling of joy was shared

This album is the answer to the many requests we have received for more of the dynamic Dorothy Norwood interpretations. Each selection is a masterpiece. It is hard to determine which is best as each has an individual message, and each accomplishes its mission by bringing joy and happiness to the heart and mind of every listener.

OTHER DOROTHY NORWOOD ALBUMS AVAILABLE -SAVOY 14083 - JOHNNY AND JESUS SAVOY 14093 - THE OLD LADY'S HOUSE

Side A

- 1. The Bell Didn't Tell
- 2. Depend On Jesus
- 3. I Want To Be A Christian
- 4. Anyhow Lord

ALL COMPOSITIONS PUBLISHED BY SAVOY MUSIC

IONES AVE. CHURCH OF GOD IN CHRIST - ELDER GEORGE BRILEY Recorded as Free For All Baptist Church - Rev. W. J. Stafford

TABERNACLE BAPTIST CHURCH - REV. E. H. DORSEY BETHANY BAPTIST CHURCH - REV. BURLEY

Dorothy Norwood

and the combined choirs of ATLANTA, GA,*

UNDER THE DIRECTION OF DONALD VAIS

"THE BELL DIDN'T TOLL"



Side B

- 1. The Boy And His Kite
- 2. Bye And Bye
- 3. He'll Fix It
- 4. Searching

PIANISTS - MISS SUE MITCHPLL, MR. RALPH NORWOOD ORGANIST - MR. MARVIN ANDERSON

This record was designed for use with a cartridge (designed for the 45-degree system) and a spend of 19/5 year. Under no circumtures must this disc be played with an adoptive will read to be a simple of the state of the state

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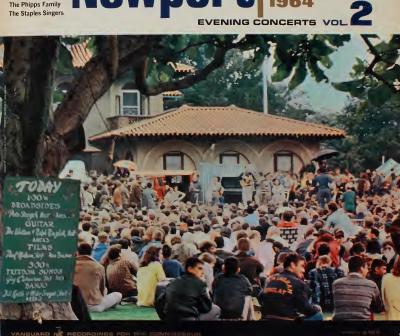
SAVOY RECORD CO., Inc., Newark, New Jersey

Notes and Supervision: FRED MENDELSOHN Recording: REV. LAWRENCE ROBERTS Mostering: MEDALLION STUDIOS Engineering: BOB RICHARDSON Album Cover: HARVEY

Joan Baez Theodore Bikel Jesse Fuller The Greenbriar Boys Hamza El Din The Phipps Family The Staples Singers

Newport Festival 1964

Folk







THE NEWPORT FOLK FESTIVAL-1964 VOL. 2 **EVENING CONCERTS**

Recorded live at the Newport Folk Festival, July 23-26 SIDE ONE

PHIPPS FAMILY, with guitars and autoharp

1. Little Log Cabin by the Sea

2. Wreck on the L and M

STAPLES SINGERS, with electric guitar 3. I Wish I Had Answered 4. Don't Drive Me Away 5. Pray On, My Child

JOAN BAEZ, with guitar 6. Pilgrim of Sorrow 7. We Shall Overcome

SIDE TWO

JESSE FULLER, with "fotdella", harmonica, kazoo and guitar

1. I Double Double Do Love You 2. San Francisco Bay Blues

THEODORE BIKEL, with guitar 3. Gott fun Avrom 4. Sudarinya

HAMZA EL DIN, with oud 5. Desse Barama ("Peace")

THE GREENBRIAR BOYS—John Herald, guitar; Bob Yellin, banjo; Frank Wakefield, mandolin; Fred Welsz, string bass

6. Little Birdle 7. Sleepy Eyed John

Compiled and programmed by Jack Lothrop and M.S. Theodore Bikel appears on this recording by courtesy of Elektra

he Newport Folk Festival of 1964 was, to those who attended it, the greatest of all such festivals. Throughout the preceding year, self-appointed Cassandras had been predicting the demise of the folk music-movement, lamenting the plethora of indiscriminate "hootenannys" and the British-made rock 'n' roll invasion. (How can these Britishers upset all our concepts of "long-hair" music?) And we now see that what had been looked on as a demise was only the natural process of discarding an outworn skin and developing a new; in other words, growth And the public felt it. There are affairs with enormous box-office and no substance. There are affairs with enormous musical significance and no public. This festival, however, had an attendance of 70,000, breaking all Newport records (including the Newport jazz festivals), and had a new spirit and substance which sent these 70,000 away feeling that somehow they had become

changed people. What was new? Most of all, it was the meeting on the highest level of accomplishment, of all the varied strata of what is called the "folk movement," with each giving a boost to the others. There were the intense, creative "new wave" singers and song writers (for example, Joan Baez, Buffy Sainte-Marie, Tom Paxton, Phil Ochs, Judy Roderick); there were the old, great, masterful classic blues and country music artists, some of whom had long felt that both they and their music were forgotten (like Sleepy John Estes, Fred McDowell, Doc Watson, the Phipps Family); there were the professionally equipped musicians and "city" singers and instrumentalists who had done pioneer work in restoring the treasurehouse of old styles and songs (like Hedy West, the Greenhriar Boys, Jim Kweskin and the Jug Band); there were gifted performers tapping fresh areas of American life and folk music, along with a stimulus from abroad (Rodriguez Brothers, José Feliciano, the Cujun Band, Hamza El Din, Seamus Ennis). And what was most remarkable was the homogeneity of the event as a whole, with all this wonderful variety adding up to a feeling of one brotherhood, as hard to define as

it is easy to sense: "many branches from the same tree" is a lame way to put it, but it hints at the idea.

Notable was the fact that there were "two festivals" running parallel, really two halves making up one organic whole; on the one hand the Evenine Concerts, on the other the "workshops" of blues and country traditional music (see the notes by Samuel Charters for Blues or Newport, 1964, Parts 1 and 2, and by Ralph Rinzler for Traditional Music at Newport, 1964, Parts 1 and 2, which contain on four discs the best of these workshops). The veteran performers at the workshops felt the stimulus of knowing that their art was also wanted at the Evening Concerts, a novel experience for many of them. The Evening Concerts got a new lift from the blood transfusion of the music in the workshops.

Of course a success like this required imagination and planning. Thanks must go to George Wein, festival producer, and his staff; to Ralph Rinzler, the festival talent and folklore coordinator, and the board members of the non-profit Newport Folk Foundation, Theodore Bikel, Clarence Cooper, Ronnie Gilbert, Alan Lomax, Jean Ritchie, Mike Seeger and Peter Yarrow. Theirs was the difficult choice of selection of performers and the even more difficult job of melding the array of performers into the sweeping, pageant-sized festival it became.

. The Phipps Family from Barbourville, Kentucky, is in the old-time tradition of singing families. The group consists of A. L. Phipps, lead guitarist and baritone; his wife Kathleen, autoharp-player and soprano; and two of their 12 children, Helen, who plays second autoharp and sings soprano, and Leemon, guitarist and bass. Strongly religious, the Phipps Family reflects in its repertory the dedicated piety of so many rural families, as in "Little Log Cabin," The Phipps Family turns next to an "event" song from the old Carter Family, describing a railroad wreck in its homespun, craggy voices and close-harmony singing.

· The singing family tradition is shown in another aspect in the work of The Staples Singers. Here is Negro gospel music in its most exciting vein; religious words coupled with the rhythmic drive of the blues. The father of the group, Roebuck Staples, moved from Mississippi a number of years ago. With his daughters Mayis and Cleotha and his son Pervis he began singing in the churches of the Chicago Negro community, Soon their reputation had spread so far they were named in a recent Down Beat magazine poll as the best vocal group in the nation. . The career of Joan Baez has been intimately connected to the folk festivals at Newbort. She was an unannounced performer at the first festival of 1959 as Bob Gibson's guest. She has returned at each successive festival, and been among the most revered performers there, as she is throughout the country. She sings the starkly unaccompanied religious plaint, "Pilgrim of Sorrow," and then the song that has been called "The 'Marseillaise' of the integration movement, "We Shall Overcome." . It was not until he was in his late 50's that Jesse Fuller gained the recognition of the music world, although he had been making

music most of his life. "Lone Cat" Fuller, as he is called, was born 67 years ago in Jonesboro, Georgia. When he began to attract attention in Sun Francisco, one of the appeals was the rollicking "one-man band" that he provided with his guitar, kazoo, harmonica and an invention he called the "fotdella." This curious instrument is a combination of a bass fiddle and

a washboard. The music he makes has blues qualities, but is predominantly a rural or folk ractime

. Theodore Bikel has been one of folk music's most "involved" people. His stage, screen and television career has been enough to keep several actors busy. But he also makes time to be a leader in civil-rights activity, is an official of Actor's Equity and a variety of other groups. His repertory of songs is large, coursing through nearly a dozen languages. Here he sings in two idioms at which he excels, a Yiddish song from Eastern Europe and a Russian gypsy song.

VANGUARD



. The performer who had probably traveled farthest of any to the Newport Folk Festival was an oud-player and singer from Africa. Hamza El Din was born in Wadi-Halfa, which is now in the Republic of the Sudan. He studied in Cairo and later returned to Nubia, where he collected traditional songs and also composed music in this vein. The oud is an Arabic ancestor of the lute, a beautiful instrument that has a long history in both the folk and classical music traditions of the

. One of the continuing favored musics among the folk audience has been Bluegrass. This ensemble vocal and stringband instrumental style has captivated listeners with its technical splash and the jazz-like improvisational quality. One of the ablest of the city-born Bluegrass bands has been The Greenbrian Boys, who so thoroughly absorbed this country-born music that they have become one of the best in the entire nation. Ralph Rinzler, who is now a full-time employee of the Newport Folk Foundation as folk and talent coordinator, was an original member of the trio. He has been replaced by a country musician, Frank Wakefield, singer and mandolinist. The other two original members are John Herald, guitarist and lead singer, and Bob Yellin, singer and banjo-player. Fred Weisz on string bass rounds out the quartet.

-Stacey Williams Recording Engineers: Marc Aubort, Jock Bryant, Ed Friedner Assistant Engineer: Ownd Gude Tape Editor: Jack Leibrop

The Newport Folk Festival, 1964, on Vanguard

THE BLUES AT NEWPORT, 1964, Part t Sleepy John Estes, Fred McDowell, Hammy Noton, Yank Rachel, Dor Rosse, Robert Peter Williams VRS-9180 & *VSD-79180

THE BLUES AT NEWPORT, 1964, Part 2 Elizabeth Cotton, Willy Doss, Mississippi John Hurt, Skip James, Rev. Robert Wikins VRS-9181 & *VSD-79181

RADITIONAL MUSIC AT NEWPORT, 1964, Part Tarlor, Willy Doss, Ken and Nerhis Benfeld, Cajun Band, Galiber Carloo, Willy Doss, Ken and Nerhis Benfeld, Cajun Band, Galiber Earlor, Willy Dose, McDowell, Moving Sur Hall Suspers, Cher Parker, Joe Patternoo, Sacred Harp Singers, Hobart Smith, Bill Thatcher, Aroold Wiston, Dow Wiston

DO WISSON
TRADITIONAL MUSIC AT NEWPORT, 1964, Part 2
Sennes Emms, Georgia Sea Island Singers, Hindmen School Diacers,
Missasippi, John Burt, Chypton McChile, Photos and
Missasippi, John Burt, Chypton McChile, Photos and
Missasippi, John Burth, Chypton McChile, Pinch Missasippi, Mis THE NEWPORT FOLK FESTIVAL, 1964—Evening Coocetts, Vol. 1
Sleepy John Estet, José Feliciano, Jim Kweskun and the Jug Band, Hammy
Nixon, Phil Ocho, Frank Profilet, Yank Rachel, Rodriguez Brothers,
Buffy Slinte-Marie, Pete Seeger VRS-9184 & *VSD-19284

THE NEWPORT FOLK FESTIVAL, 1964—Evening Coocerts, Vol. 2
Joun Barz, Theodore Balel, Jesse Feldler, The Greenbriar Boys, Hamze
Et Din, Phipps Family, Staples Singers VRS-9185 & VSD-79185

THE NEWPORT FOLK FESTIVAL, 1964-Evening Concerts, Vol. 3 Cajum Bend, Gaither Catlon, Kormer, Ray and Glover, Fred McDowell, Tom Patton, Judy Roderick, Swan Silvertones, Arnold Wolson, Doc Watson, Merle Watson, Hedy West

The Vanguard Folk Catalogue

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This is a WANGUARD QUALITY CONTROL recoding emploine emercial designed in the control of the con

INGUARD RECORDING ESCHITY, INC., NEW YORK

RICHARD OTTO & SARAH MCLAWLER

Alt The Break

Day



SIDE ONE

1 WHAT'S NEW

Hoggert and J. Burke- M. Witmark an
 MAN WITH THE HORN
 Jennie and B. Lake-Crystal Music, Inc.
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 Jense and Salvadar-Silouethe Music Car
 SEPTEMBER SONG
 Wall and Anderson-Desylva, Brawn on
 J. COULD WRITE A BOOK

Ragers and Hart—Chappell Music 6. LOVE IS HERE TO STAY

Gearge and Ira Gershwin-Chappell Music

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d Sons	3:5B	1. AT THE Sarah Me
	4:34	2. GIT IT Sarah M
rp.	3:13	 DRUM B G. Krupo
d Henderson, Inc.	2:19	4. TAKE TH Strayhar
	2:23	5. SWING! Sarah M
arla.	2.49	

SIDE TWO

AT THE BREAK OF DAY Sarah McLawler—Canrad Publishing Ca., IncBMI	3:2B
GIT 1T Sarah McLawler—Canrad Publishing Ca., IncBMI	3:34
DRUM BOOGIE G. Krupa and R. Eldridge—Variety Music Ca.	4:20
4. TAKE THE "A" TRAIN Strayharn—Tempa Music	2:48
5. SWINGIN' THE BOW Sarah McLawler—Conrad Publishing Co., IncBMI	4:31

AT THE BREAK OF DAY

There "aucrite time of day for each of us. For some, the purple with off dails in "the third and furnations of the weary day. Other prefer the best are as "sement of high noon. Then there are those glamarous night people who we extend on the prefer to th

Call it "the crack of dawn," call it "the dawn of a new day"; call it by name which strikes your fancy; yet, there is comfort and intimacy everyday, at the break of day.

This period is a favorite time of day for the home-gaing entertainer. The gig is over and the streets are bare. Many five a.m.'s have found Sarah McLawler and Richard Otto climbing into a cab and taking the scenic cruise

The number of good swinging arganists can be counted on the flagest of one hand. The sclemn, stately argan had to be courted and primed profusely before yielding up its lighter potential. Even now, the most practicant of popular arganists is hard put to keep the treacherous instrument from reverting to its holdwest tradition.

Sarah McLawler asserts herself as mistress of the organ and her calm authority is the whip which keeps it humming as a flexible contemporary speaker.

Se in at one powerful and lender, aggressive and resiring, a commandge patiest and a wifing supporter. Michael with balles in the blace is not just a glannouscus feracle topping of the argon; rather the becomes 0 symphatic, messages whose pulceting, unalkaling approach is copporating and binding. Yet blace is only one place of this popular figure. She artooks the repetition of the popular standard with vigor and visibly, folloads are treated with sensitivity and genuine understanding. Shordard just frames are approached biology out with confidence.

The violin is another uncommon instrument to popular music. There have been perhaps a helf datan recognised jazz and popular violinists between the grandadody of them oil Eddis South and the popular violinist trampeter singer. Roy Mance, but the blue nosed instrument has remained basically a symphonic tool, Richard Otho has plants to delir this cranagement.

The lifting line and horn like flow of his arco violin move swiftly and smoothly. His pizzocata lines are fleet and certainly different.

The tunes recorded here are personal favorities as well as audience hits. Hear particularly the earthy title tune. Miss McLawler almost churse out the smale as the organ spits the fire of blues and the kingdom of the downbusters.

Yes indeed, early downing is certainly one, groovey time of day.

BARBARA J. GARDNER

Richard Otto and Sarah McLawler



- 🖈 Rosa E Lina
- 🖈 E Vizii E Muglierema
- ★ Tony, The Shoeshine Boy
- ★ Marito Sfortunato
- * Serenata Raffreddata
- ★ Ciuciarello
- ★ L'Avevo E L'Ho Perduta
- * Pascal O'Mbriacone
- ★ Il Bacio
- ★ Mia Moglie Titina

GRAZIE PER AVER COMPRATO IL DISCO E GRAZIE PER AVERMI INVITATO A CASA VOSTRA.

A 5 Anni

SANDRINO GIGLIO

CON ORCHESTRA

Rosa F Lina E Vizii E Muglierema Tony, The Shoeshine Boy Marita Sfortunato Serenata Raffreddata

Ciuciarella L'Avevo E L'Ho Perduta Pascal O'Mbrigcone II Bacio

Mia Moglie TITINA

A 58 Annii

SANDRING GIGLIO

His name is synonymous with the comedian's art-lively, gay, frank, sincere and natural!

A son of the "Commedia dell'Arte", SANDRINO GIGLIO has enthusiastically continued his family's tradition and his father's teachings, the invaluable instruction of the unforgettable COMM. CLEMENTE GIGHO who for more than thirty years dominated the stages of the Italian colonies' theatres here in North America with such prodigious activity as playwright, director, actor and impresario.

For many years, SANDRINO, under his father's guidance, has delighted Italian-American audiences with his comic creations, of which a number of the best from his enormous repertory have been chosen for this album

His comic 'verve' is of a highly individual kind because of his unique personality and his frank and sincere style. The public that heard him years ago on the radio or applauded his performances on the stage will remember him with pleasure and nostalgia, while that newer public, recently arrived from Italy or of the new generations of Italian-Americans, will rediscover him, in this album, and will appreciate anew his personality.



(A 7 Annil

SANDRINO GIGLIO Il suo nome è sinonimo di arre comicaviva, schietta, gennina e naturale!

Figlio dell'Arte, SANDRINO GIGLIO continua con entusiasmo la tradizione di famiglia e del padre suo, l'indimenticabile COMM, CLEMENTE GIGLIO, che per oltre trent'anni domino la scena del teatro coloniale Italiano del Nord America con una prodigiosa attività di scrittore, regista, attore e impresario.

SANDRINO, per anni, sotto la guida partena, ha deliziato la platee Italo-Americane con le sue creazioni comiche e con il suo repertorio applauditissimo, da cui sono state scelte le riproduzioni per questo album.

La sua 'verve' comica si distingue per il suo stile-personale, inconfondihile a spigliato. Il pubblico, che lo ascoltava alla radio e lo applaudiva sulla scena, ancora lo ricorda con nostalgia e con piacere, mentre il nuovo pubblico, quello degli Immigrati di recente e quello degli Italo-Americani delle miove generazioni, avra modo, con questo album, di scoprire la sua arte e di apprezzarne la sua personalita.

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QUANDO SEI CON LEI

(Springfield-Pallavicini) UNA SERA CON LA LUNA

(Ornati-Louis Nona)

NON SAI LA STRADA (Cassia-Bacharach) FACCIATA B

OUESTA E' L'ULTIMA SERA (Calimero-Libano-Leoni)

L'AMORE DI NESSUNO

(This Empty Place) (Cassia-David-Bacharach)

BUGIARDO (Pallavicini-Soffici)

SULLA NEVE CON ME

(Bassi-Zanin)

ORA SO D'ESSERE DONNA (Cassia-Romano)

DI SERA NON ESCO (Ornati-Mescoli)

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AL FISHER & LOU MARKS

Produced and Written by KAL MANN . Arranged and Conducted by ROY STRAIGIS

JOEY BISHOP

I've known Al Fisber and Lou Marks all my life. I have always praised their wonderful talents and I have used them whenever possible, such as on the Tonight Sbow, my own show, the Latin Casino and Sciolla's in Philadelphia,

I don't think anyone has been a bigger booster of their great talent than I bave. Like all great "undiscovered talent", they seem to need that one big break. I believe this album will give them the one little push into national prominence.

I heard the album and laughed my head off, and for a guy who never smiles, this is a great achievement.

I'm sure you'll feel the same way after you've heard it.



SIDE ON	•
AAH-RONE!	
WEIGH MARIE	2:47
AL AN: LOUIE	2:55
NO-RENTO	2:33
ROME ON THE RANGE	2:40
SIDE TWO	`

FERRARI ROCKY	
MEZZ A MEZZ	
STREETS OF SOUTH PHILLY	
WHEN THE AUNTS COME MARCHING	IN

CALLEGRADIA ITALY

JIMMY DURANTE

One afternoon, while I was working Falumbo's in Philadelphin, I was rudely exakened from my daily map. The boys insisted that I come to the studio and hear the tame of the new album they just recorded.

Well, the engineer rentwed...(after all, being a recording artist myseld...ahem... I speak the language)... I listened...and I laughed. Evidently, so did the live audience at the recording session; because the engineer's biggest problem was keeping the laughter down so you could hear the songs.

This is a great albun...and it couldn't happen to too nicer suys, than ny "paisonos"......Al and Louic



Written by Kel Menn Pablished by Kalmenn Music ASCAP Idea by Bernie Lowa Engleaer: Joe Tersie Album Cover: Allen Cohen

SAMMY DAVIS, JR.

Now everybody who hears this album will know what I've always known... Al and Louie are two very funny guys.



JERRY VALE

"This is warm and wonderful Italian humor that everybody can enjoy. I'll never be able to sing the right lyrics to "Sorrento" again."



2:35

3-12

EYDIE GORMÉ . STEVE LAWRENCE

Fisher and Marks is like bagels and lox, ham and eggs or anything else you can think of that go well together,

Once you hear "ROME ON THE RANGE", I'm sure you'll be pleased to have this record go with your turntable.





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The story of an Immortal Sportsman and a Great American

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TRACK 1: BRING EM' OUT OA 018CO -3:52 TRACK 3: SOLDIER'S HAIL MARY -4:04 TRACK 2: TOUR 2005 REMIX -3:13

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SIDE B

IRACK 5: THE NAUGHTY GIRL THRILLA **IRACK 4: IT'S A PITTY 60N' 00 -3:28** IRACK 6: LOSE MY STEPZ -2:57

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STEREO



The Great Rivals

ANTONIO SALIERI SYMPHONY in D MAJOR ("Veneziana")

WOLFGANG AMADEUS MOZART SYMPHONY in B-FLAT MAJOR, K. 45 b

NICCOLO PICCINNI OVERTURE to "IPHIGENIE EN TAURIDE"

CHRISTOPH WILLIBALD GLUCK

Suite du Divertissement from the Opera "IPHIGENIE EN AULIDE"

AUSTRIAN TONKUENSTLER ORCHESTRA, VIENNA ERNST MAERZENDORFER, Conductor

the musical heritage society inc.

MHS 749

The Great Rivals

Side 1: (21:18)

ANTONIO SALIERI (1750 · 1825)

SYMPHONY in D MAJOR ("Veneziana")

Allegro assai (3:00)
 Andantino grazioso — 3. Presto (5:17)

WOLFGANG AMADEUS MOZART (1756 · 1791) SYMPHONY in B-FLAT MAJOR, K. 45 b

1. Allegro (2:13)

2. Andante (4:05

3. Minuet (2:50) 4. Allegro (3:36) Side 2: (16:22)

NICCOLO PICCINNI (1728 · 1800)

OVERTURE to "IPHIGENIE EN TAURIDE" (7:29)

CHRISTOPH WILLIBALD GLUCK (1714-1787)

Suite du Divertissement from the Opera "IPHIGENIE EN AULIDE" (8:50)

AUSTRIAN TONKUENSTIER ORCHESTRA, VIENNA

ERNST MAERZENDORFER, Conductor

Stories of jealousy and intrigues between composers or their adherents are probably as old as music itself. But two rivalries have become famous, though undoubtedly exaggerated by legend and myth.

Antonio Salori (1700-1823) came to Vienta sobile still a student in 1766, in time became the Emperor's favorius opera composet and was appointed Court Kayalimanter in 1708. There is no dash that Measts (1752-1791), fellow the still represent the still representation of Meast at footness of the still representation of the still represent

The rivalry between the partisans of Piccinni and Gluck was far more spectacular. Niccolò Piccinni (1728-1800) had achieved considerable furne as an operatic composer in Italy, mindy in Rome, when he was called to Paris in 1776. There, his opens were much admired by a certain group of amittens, who, with much noise, preclaimed their superiorly amittens, who, with much noise, preclaimed their superiorly press. Periorn was a ferformer. He fows then active a state citche of an earlier period, and, although he had no command of French when he composed his first open to 2. French libertto, he was credited to give the text in due in his must. Tody the revisible between Glade and Periorin (whether the press of the pressure of the pressur

For this record we have selected typical examples of the work by the two pairs of rivals, not in order to demonstrate the obvious fact that Mozart and Glack were this superior composers, but to show, aside from the musical merits of the respective works, the similarity of approach in the two instances.

Though formally less developed, Salieri's Symphony resembles that of Mozart in thematic material. It is scored for oboes, horns and strings. The date of composition is unknown. This recording is based on the parts printed during Salien's lifetime and now kept in the archives of the Gesellschaft der Musikfreunde in Vienna.

The Mozart Symphony (formerly K. Anh. 214) was probably composed in Vienna early in 1768. It is scored for the same instruments as the Salieri Symphony, but it is formally more elaborate, having one additional movement, a Minuet.

Piccinni's Overture to "Iphigénie en Tauride" was composed in 1781. It is a typical Italian Overture with two fast outer movements and a slow middle movement. It is scored for flutes, oboes, bassoons, trumpets, timpani and strings.

Christoph Willhald Glicke's State In Dit emissions from the open "Thepliage on Analot" is a dance sequence from the open. Analot is a dance sequence from the open, written in 1774, i.e. fourteen years earlier than the Picinial Overture. It is stored for chose, horm and strings. The difference between the two works is quite marked, and thin may also include the difference between the two compacts. The Picinial Overture is a robust peec, whereas Glock's Soate is fall of mineral fareers and delictory, if clock's Soate is fall of mineral fareers and delictory, if clock's Soate is fall of mineral fareers and delictory, if expressions the French concept of massic to a far greater degree.

> A MUSICAL HERITAGE SOCIETY RECORDING Produced under the Direction of Dr. Kurt List

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the musical heritage society inc.

Pavlova Ballet Favorites



EFREM KURTZ . PHILHARMONIA ORCHESTRA



BORN IN ST. PETERSBURG IN 1881, Anna Pavlova displayed a passionate interest in dancing at a very early age and
was accepted by the School of the Imperial Russian Ballet round about her tenth birthday. A little less than four years later she made her first appearance on stage, in a school performance. Her debut at the famous Marvinsky, the Imperial Russian Theatre, followed in 1899 when she became a member of the corps de ballet. In 1902 she was promoted to the rank of second soloist, in 1903 to first soloist, in 1905 to ballerina and in 1906 to that most coveted title of all, prima ballerina. In that year she danced the dual role of Odette-Odile in Swan Lake.

As was customary for ballerinas and their partners in the Imperial Russian Ballet at this time, Paviova frequently received Adolph Bolm she visited Stockholm, Copenhagen, Prague and Berlin. The next year she made another tour, and in 1909 appeared

with the Diaghilev Ballet for a few performances during its opening season in Paris.

In 1910, at the Palace Theatre, she made her London stage debut. From that time forward she looked upon London as her

home, soon establishing berself at Ivy House, to which she returned for a brief rest after each of her long and exhausting tours. Now she began to develop her own company, travelling with it over almost the entire world and serving as the greatest proneer for ballet ever known. It has been estimated that during the whole of her career she travelled about 500,000 nules and performed for millions of people.

Paylova gave herself all too little respite and rarely missed a performance. During one tour in 1925 her company appeared in dancing at times when not fit enough to do so, she undermined her health. As a result she lacked the resilience to fight against an illness contracted in Holland at the beginning of a tour in 1931 and died at The Hague on January 23rd of that year.

SIDE 1 CHOPIN: AUTUMN LEAVES

Nocturne, Op. 15, No. 2 (orch. Hinrichs) Etude, Op. 10, No. 12 (orch. Bowden)

Nocturne, Op. 27, No. 2 (trans. Wilhelm)) Violin soloist: Max Salpeter

Fantasie-Impromptu, Op. 66 (orch, Schmid) In common with most brilliant executants, Pavlova composed very little work herself. In fact the only complete ballet for which

she is credited with the choreography is Autumn Leaves which was first presented in Rio de Janeiro in 1918. In this work, although it was naturally based firmly in the classical idiom, she employed a certain element of a less highly stylized dance form, and set the main soli and pas de deux against a pattern of constantly changing plastic groups. The ballet achieved fair success, many of those who were familiar with it claiming today that it was several years in advance of its time,

> LINCKE: GAVOTTE (Gloss Worm Idvll)

Paylova admired various kinds of social dance and on more than one occasion used them for her own theatrical purposes Gavotte, which she first presented in 1914, was a great favorite and is one of the dances by which she is best remembered. Despite the simplicity of the actual steps, Pavlova's personality and timing endowed them with a charm which communicated itself to all







TCHAIKOVSKY: RUSSIAN DANCE, Op. 40, No. 10 (orch. Schmid) Throughout her career Pavlova displayed

great interest in all national dance forms. Oriental dance, European dance and South American dance were all brought into her own personal repertory, although naturally she adapted them for stage performance, just as Tchaikovsky himself in this particular ease has taken an indigenous theme and moulded it into his own composition.

SAINT-SAENS: LE CYGNE (from Le Cornoval des animaux) Raymond Clark, Cello Renata Schefel-Stein, Harp Composed especially for her by Michel

Fokine before she left Russia, this dance was the one by which Paylova became best known throughout the world. Expressing the classical-romantic spirit of which she was the greatest exponent of her time, with its delicate flutterings and darting agony, Fokine's tiny masterpiece enabled Pavlova to weave her spell over every kind of audience.

> GLAZOUNOV: BACCHANALE (from Les Suisons)

Through the very nature of her style, Pavlova is remembered today as a dancer sur les pointes, yet in fact many of her most which at that time could be regarded as almost alien to the classical technique. The Bacchanale, for example, contained no pointe work and seemed to find its inspiration in the revived Greek dance introduced round about this time (1910) by Isadora Duncan, This dance mounted in excitement and speed, coming to a climax with a spectacular fall-

> TCHAIKOVSKY: PAS D'ACTION (ADAGIO) (from Act I, The Sleeping Beauty)

Despite the romanticism of her approach, Paylova also excelled at the virtuosity and bravura demanded by the purely classical role. This particular kind of adagio was extremely suitable for her, as it provided ample opportunity for a display of her breathtaking arabesques and the seemingly effortless ease of her long-held poses sur les pointes.

Notes by A. H. FRANKS

A. H. FRANKS is the editor, in collaboration with the lizzk, Parlicea, published by Magnellan & Co., New York and is England by the Burke Publishing Co., Ltd., from EFREM KURTZ, through personal and must-cal association, is uniquely qualified to con-Symphony (1948-1954) and to fill guest eninternationally known conductor with a wide

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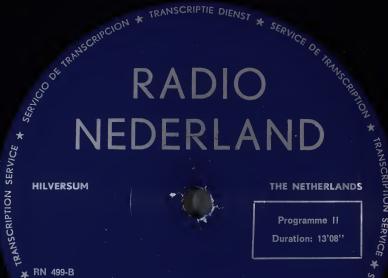
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 - «ESTA NOITE SERENOU» «CHUVA MIUDINHA» Baião - H. Cordovil - M. Araujo - F. Lobo
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(David Ingles-Freddie Hart) BMI 2:36

4. Ten Long Years Ago
(Freddie Hart-Jim Thorton) BMI 2:45

5. I Can't Keep My Hands Off Of You
(Freddie Hart) BMI 1:58



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 (Freddie Hart-Finley Duncan) BMI 2:36

 2. If Fingerprints Showed Up On Skin
 (Freddie Hart-Ken Hunt) BMI 2:12

 3. The Whole World Holding Hands
 (Freddie Hart) BMI 2:37

 4. Just Another Girl
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 (Ron Chancey) BMI 1:48

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- 2. Patrick O' Donnell
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- 5. The Jam on Gerry's Rocks
- 6. The Banks of the Miramichi

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- 2. Billy Grimes
- 3. Jenny Dear

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Told and Sung by Denise Alexander, David Anderson, Lee Sweetland

Told by David Allen Gene Lowell Chorus Peter Gordon, piano

STRAWINSKY

Walter Hendl, Cond. with Madaline Lee and Owen Jordan



SIDE 2



Preludes to Acts I and III
' from "Lohengrin"

Prelude to "Die Meistersinger"

(Wagner)

Bavarian Symphony Orchestra
Conducted by

H. Swarowsky

eretless

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101 18:29

- 1. FISHER'S HORNPIPE
- 2. BIG JOHN McNEIL
- 3. GOLDEN SLIPPERS
- 4. MEMORY WALTZ 5. ELFIN JIG
- 6. BLUE MOUNTAIN HORNPIPE
- 7. SHANNON WALTZ
- 8. ICE ON THE ROAD
- 9. MacKENZIE KING STRATHSPEY
- 10. REEFER'S HORNPIPE

the barn

- 11. DEVIL'S DREAM
- 12. SWALLOW TAIL JIG
- 13. MOCKING BIRD

To so this of the state of the

. north ferrisburg, vernant

eretless

THE CAMPBELL FAMILY:

Champion Fiddlers

Side B Stereo



101 18:59

- BLACK MOUNTAIN RAG
- 2. ASHTON ROSE WALTZ
- 3. OLD BOX STOVE
- 4. BOIL 'EM CABBAGE DOWN
- 5. LARK IN THE MORNING
- 6. THE OLD FAVORITE
- 7. BILLY WILSON'S CLOG
- 8. ANGUS CAMPBELL
- 9. SHADOW OF THE MOUNTAIN
- 10. THE DEVIL'S DELIGHT

the barn

- 11. RORY O'MOORE
- 12. DUSTY MILLER

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EXODUS

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"NEARER MY GOD TO THEE"
THE HARMONIZING FOUR



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AMAZING GRACE
BLESSED JESUS
NEARER MY GOD TO THEE
JESUS LOVES ME
DON'T WORRY ABOUT ME
GOD IS REAL

EXODUS

RECORDS

"NEARER MY GOD TO THEE"
THE HARMONIZING FOUR



EX-70 Side 2

STEAL AWAY
I MUST TELL JESUS
SWING LOW, SWEET CHARIOT

I KNOW THE LORD LAID HIS HANDS ON ME WAITING ON JESUS

COME TO JESUS



ILKA RAVEH

CIS-4002 STEREO

331/s RPM Produced by Aubrey Mayhew Side 1

THE WALLS CAME TUMBLING DOWN

- 1. BIBLICAL CITIES-3:08
- 2. THE BALLAD OF THE DRUZ-3:12
- 3. OATH OF JERUSALEM-2:50
- 4. THE WAILING WALL-3:45
 - THE RED ROCK---3:50
- 6. THE STRAITS OF TIRAN—3:55

 6. THE STRAITS OF TIRAN—3:55

 6. THE RED ROCK STRAIN—3:55



ILKA RAVEH

CIS-4002

331/a RPM Produced by Aubrey Mayhew

THE WALLS CAME TUMBLING DOWN

- 1. THE COWBOY SONG--3:23
- 2. MY FIELD-3:22
- 3. TWILIGHT-2:57
- 4. SUNSET-2:42
- 5. SHEPHERD MOODS--2:23

5. SHEPHERD MOODS-2:23
6. MOUNTAIN LANDSCAPE-2:22
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- 1. ROLL ON BUDDY ROLL ON (BMI)
 - 2. COTTON FIELDS (2:14-BMI)
- 3. IF YOU DON'T LOVE ME (2:40-BMI)
- 4. GOOD OLD MOUNTAIN DEW (2:35-BMI)
 - 5. BARBARA ALLEN (4:50-BMI)
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- 1. LITTLE HOME IN TENNESSEE (3:17-BMI)
 - 2. OH MONAH (1:59-BMI)
 - 3. MICHAEL (2:44-BMI)
 - 4. WHAT'S GONNA BECOME OF ME (2:14-BMI)
 - 5. LEFT MY GAL IN THE MOUNTAINS (2:30-AS)
 - 6. BENEATH THE WILLOW TREE (2:08-BMI)



A PORTRAIT OF ARTHUR PRYSOCK

Prod. By Hy Weiss

*Arr. & Cond. By Joe René

Arr. & Cond. By Mort Garson

V6-5012 (MGS-648)

- 1. EBB TIDE-3:30 (Maxwell-Sigman) Robbins Music-ASCAP
- 2. STELLA BY STARLIGHT-2:29 (Young-Washington) Famous Music—ASCAP
- 3. I'LL BE AROUND-2:37 (Wilder) Regent Music-BMI
- BECAUSE—3:10 (Redden) Maureen Music-BMI
- *5. THERE WILL NEVER BE ANOTHER YOU-2:47 (Warren-Gordon) Mayfair Music-ASCAP
- 6. AM I ASKING TOO MUCH-2:24 Side 1 (Whitman-Miller)
 Hooker House Music—BMI of Hooker House Music—B (Whitman-Miller)



A PORTRAIT OF ARTHUR PRYSOCK

Prod. By Hy Weiss

*Arr. & Cond. By Joe René

Arr. & Cond. By Mort Garson

V6-5012

1. AUTUMN LEAVES-2:29 (Kosma-Prevert-Mercer) Morley Music

(Revel-Benjamin-Weiss) Laurel Music

ARE YOU READY FOR A LAUGH-2:45 (Bower-Wolf) Nancy Music And Integrity Music

4. I WONDER WHERE OUR LOVE HAS GONE-2:40 (Buddy-Johnson) Consolidated Music

*5. WHERE CAN I GO-3:03 (Zvgmunt-Fuld-Miller) Shapiro, Bernstein & Co.

6. MY WISH-2:45 (Willson) Frank Music

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- 5. Over The Waterfall 1:51
- 6. Somebody's Tall And Handsome 1:04
- 7. Old Mule 2:05
- 8. Mule -: 38
- 9. Oranges and Lemons 1:23
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- 4. The Three Ravens 1:26
- 5. The Bailiff's Daighter of Islington -: 36
- 6. Cluck Old Hen 1:39
- 7. The Ashgrove 1:02
- 8. The Unquiet Grave 2:45
- 9. Gold Watch and Chain 2:52

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- (Fain-Webster) 2. TANGERINE
 - (V. Schertzinger-John H. Mercer)
- 3. THAT'S A NATURAL FACT
- (Nat King Cole-D. Dexeter) DREAMS CAN TELL A LIE
- (J. A. Roncoroni-Fields-Barnes) OF PICKWICK INT'L MADE IN

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SPC-3046 (SPS-426)

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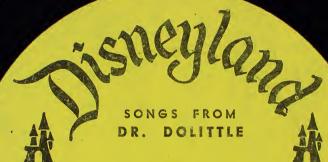
- 1. IF LOVE IS GOOD TO ME (F. Spielman-R. Evans)
- BREEZIN' ALONG WITH THE BREEZE (Gillespie-Simons-Whiting)
- LILLETTE (1. Gold)
- 4. DON'T CRY, CRY BABY
- A S. S. AIN'T SHE SWEET

 (M. Ager-J. Yellen)

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Music & Lyrics by LESLIE BRICUSSE

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SONGS FROM DR. DOLITTLE



Side II

- I. MY FRIEND, THE DOCTOR
- 2. AT THE CROSSROADS

STER-1325

Hastings Music Corp. - B.M.I.

3. I'VE NEVER SEEN ANYTHING LIKE IT

CAMARATA and the MIKE SAMMES SINGERS
Music & Lyrics by LESLIE BRICUSSE

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Te Geur boby Les millionnaires du dimanche (Macias/Ayela/Demarny) - Les aens du nord (Macias/Claudric/Demarny) - Enfants de tous pays - La femme de mon ami (Macias/Demarny/Blanc) -El porompompero (Macias/Solano) - L'île du Rhone GERMANY . MALTYHARAOT (Macias/Huruguen/Marouani) - Pour tout l'or du monde (Macias/Demarny/Blanc)

Enrico Macias



CHTE.

AUTZRA POWW. WANT J'ai peur (Macias/Demarny) - L'amour c'est pour rien (Macias/ Blanc) - Mon ami, mon frère (Macias) - Paris, tu m'as pris dans tes bras (Macias/Pegné) - Adieu mon pays (Ghénassia) - Tout seul (Macias/Peigné) -Jamais deux sans trois (Macias/

Enrico Macias

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FRANK HAMILTON Sings Folk Songs

SIDE I



FA2437 A

Band 1: WORRIED MAN BLUES

12-string guitar

Band 2: NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

guitar

Band 3: SUN'S GONNA SHINE IN MY

BACK DOOR SOMEDAY

harmonica
Band 4: PRETTY POLLY

banjo

Band 5: JOHN HARDY

Band 6: GREENSLEEVES

guitar

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FRANK HAMILTON Sings Folk Songs

SIDE II



FA2437 B

Band 1: UTAH CARROLL quitar

Band 2: GEORDIE

guitar Band 3: JOHN HENRY

Bottle-Neck style guitar

Band 4: BOIL THEM CABBAGES DOWN

Band S: THINGS ABOUT COMING MY WAY



FAVORITES BEST MARTIN & FREDDY

 SHANGRI-LA (ASCAP-2:30) (Matty Malneck-Robert Maxwell)

STEREO



ST-2098 (ST1-2098)

2. COTTON CANDY (ASCAP-2:10)

(Ross Damon) - Trumpet Solo by Joe Graves 3: I DON'T WANT TO BE HURT ANYMORE

(ASCAP-2:24) (Charlotte McCarthy) Johnny Cochrane with the Marlin Men

4. MY GUY (BMI-2:45)

(Arran Johnny Cochrane Man Johnny Cochrane Man With the Martin Man 6. CHARADE (ASCAP-2:43) (Henry Mancini-Johnny Mercer) (Henry Mancini-Johnny Mercer) (S. INC. U. S. A. T. M. G. M. ARCA REG. M. ARCA R 5. THE CROOKED LITTLE MAN (ASCAP-2:43) PAT NO



BEST OF THE NEW FAVORITES FREDDY MARTIN & HIS ORCHESTRA



ST-2098 (ST2-2098)

- 1. CAN'T BUY ME LOVE (ASCAP-2:04) (John Lennon-Paul McCartney) Trumpet Solo by Joe Graves
- Johnny Cochrane with the Martin Men

- Soprano Sax into Sax



JACK LA FORGE

SIDE 1



LPR-282

I REMEMBER YOU O'Ictor Schriftmer-Johnsy Merceri
Paramonot Muel: A20up 2:20
BLUE MOON (5, Referred: Mark)
Robbins Music Corp. A80up 2:25
MY FOOLISH HEART (V. Venng-M. Woodington)
Joy Missio, Inc. A30up 2:20
BLUES ON VELVET (Jac. La Forge - Dam Schmann)
La Forge Publishing do. A50up. 1:00
I CONCENTRATE ON TOU (Code Porter)
De Sylva, Brown & Handerton, Inc. 2015
THE CLEOPATRIS KICK (Jack La Forge - Don Sebeshy)
La Forge - Dortsmann 22, A81up 2:24



PECORUS CHMPANY

I REMEMBER YOU JACK LA FORGE

SIDE 2



LPR-282

T'LL REMEMBER APRIL (Raye, De Paul & Johnston) Leody Musti Corp. 2-35. WHAT'S NEW (Bob Raggart) M. Wilmark & Sen. (-18 I FEL PRETTY (Remark Brostein) G. Schromer, Inc. 7-20

CARMEN DOES THE BOSSAMOVA (Jeck La Forge)
La Forge Publishing CD: ASCAP 2:=0
MISTY (Erroll Gwras)
**Velton Autor Carp. 2:31
MACE THE HINTE (AUT Weill)





TOO S VIAN ...









& DREAMS









LP-1001-A



STEREO

- 1. PREGUNTAME COMO ESTOY
- 2. QUE ONDA CON CHA ONDA
- 3. AYER TE DIJE TE QUIERO
- 4. HAY QUE SABER COMENZAR
- 5. SIN CLAVE Y BONGO NO HAY SON



LP-1001-B



STEREO

- 1. OYE BAILA MI ONDA
- 2. MUANGA
- 3. PARA SENTIRME MEJOR
- 4. MARICUSA Y LAS BERMUDAS
- 5. NO TE ENREDES







BETUN NEGRO *LUIGI TEXIDOR*

SIDE A



N-108

- 1. UNA MUJER ESPECIAL 6:32 (Luigi Texidor) FAF, Publ./BMI 2. TRINIDAD 5:03
 - (Hell/Toro/Alvarez)

2:51

3. MIS DELIRIOS (D.R.)

4. LA MARIPOSA VOLANDO 4:34 (Rafael Hernandez) Peer Int.

PRODUCED BY: JORGE MILLET Pand © 1981, Musica Latina International, Inc.



BETUN NEGRO *LUIGI TEXIDOR*

SIDE B



N-108

- 1. VENGO YA MISMO 4:36 (Luigi Texidor) FAF Publ./BMI
- 2. LAS MUJERES ME VUELVEN LOCO 5:37 (S. Sanchez/G. Garcia) Fonton
- 3. SOMBRERO DE PAJA 4:48 (H. Becerra/C. Navarro)
- 4. SANTA ISABEL 4:45 (Luis G. Suarez) FAF Publ./BMI

PRODUCED BY: JORGE MILLET

(P) and (E) 1981, Musica Latina
International, Inc.

USICOR.

TALMANCE APPOPLICTIONS, INC. NEW YORK.



- The Platter of My OWN

 3. HOW BEAUTIFUL
 (The Platter of My OWN
 (Tommy Hunt)

 4. (I NEED) A WOMAN OF MY OWN
 (Tommy Hunt)

 5. JUST A LITTLE TASTE OF
 YOUR SWEET LOVIN'
 (Tommy Hunt)

 6. JUST A LITTLE TASTE OF
 YOUR SWEET LOVIN'

 7. OINISION OF TALMADGE PRODUCTIONS, INC. NEW YORK. INC.



VIVA DIGNO GARCIA

FCS 5 4217 A



STEREO FCS-4217

- 1. LA PLAYA
- 2. ELLA
 - (J. A. Jimenez)
- 3. CUANDO CALIENTA EL SOL
- 4. LA BARCA DE ORO
- 5. PARAGUAY DISTANTE
- 6. AMOR CAMPESINO

(E. Nunez)

(E. Nunez)

Corners Records, a division of Kapp Records.



VIVA DIGNO GARCIA

SIDE 2 FCS 5 4217 B



STEREO FCS-4217

- 1. MI COPANERA
- 2. TURNA A SORRENTO
- 3. NOCHE DE RONDA
- 4. A MI PUEBLITO ESCOBAR
- 5. SABELINE
- (Juan Quiros Alvarez)
- 6. LA DOS PUNTAS

Florez)

(Florez)

(Florez)

Corners Records, a division of Kapp Records.







SIDE ONE **COL 5104**

1. HELLO STRANGER

(Lewis) - Cotillion-Braintree-Loveland Music Pub. (BMI)

2. BABY I'M YOURS

(McCov) - Blackwood Music (BMI)

3. THINK A LITTLE SUGAR

(Lewis) - McLaughlin-Cotillion Pub. (BMI)

4. ON BENDED KNEES

5. MY MAMA TOLD ME

COLLECTABLE RECORD CORP. BOX 35, NARBERTH, PA. 1957







SIDE TWO COL 5104

1. MAKE ME YOUR BABY

(Atkins-Miller) - Screen Gems-EMI Music (BMI) 2. MAKE ME BELONG TO YOU

(McCord-Taylor) - April-Blackwood Music (ASCAP)

3. DOES ANYONE WANT A LOVER?

4. I REMEMBER THE FEELING

5. SOMEDAY WE'RE GONNA LOVE AGAIN

COLLECTABLE RECORD CORP. BOX 35, NARBERTH. PA.

MUSIC FOR PEOPLE

PARADISE BLUE

Produced by Jim McGee
Published by Martian Music/BMI

STEREO Half-Speed Master



MFP 2001

1

- 1. ISLAND GIRL 4:30
- 2. SONG FOR NINA 4:30
- 3. CARNIVAL NITE 4:55
- 4. ESCAPE FROM DISCOLAND 3:37
- 5. PARADISE BLUE 5:00
 - © 1982 Blue Sky Records

MUSIC FOR PEOPLE

PARADISE BLUE

Produced by Jim McGee
Published by Martian Music/BMI

STEREO Half-Speed Master



MFP 2001

4

- 1. MR. MARS AT THE BEACH 4:42
- 2. SUMMERTIME SERENADE 4:12
- 3. WHEN YOU WISH UPON A STAR 3:17
- 4. UNTOUCHABLE MEMORY 1:47
- 5. RAINBOWS 6:49

© 1982 Blue Sky Records

THE EVERLY **BROTHERS**



SIDE 1 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



- THE PRICE OF LOVE (D & P Everly)
- © Acuff-Rose Music, Ltd.
- 2. WALK RIGHT BACK (S. Curtis)

2. WALK RIGHT BACK (S. Curtis)

© MCA Music Ltd.

3. CLAUDETTE (R. Orbison)

© Acuff-Rose Music Ltd.

4. CRYING IN THE RAIN (Greenfield/King)

© Screen Gems-EMI Music Ltd.

5. LOVE IS STRANGE (E.Smith/M.Baker)

© MCPS

Impression Records Ltd.

P1983 Original sound recording made by Impression Records Ltd.

THE EVERLY **BROTHERS**



SIDE 2 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



1. MEDLEY: (Take A) MESSAGE TO MARY (F & B Bryant) MAYBE TOMORROW (D & P Everly) I WONDER IF I CARE AS MUCH (D & P Everly) © Acuff-Rose Music Ltd. 2. WHEN WILL I BE LOVED (P. Everly)

POOR CONTROL OF THE PROPERTY O

THE EVERLY **BROTHERS**



SIDE 3 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL SEPTEMBER 23, 1983



BYE BYE LOVE (F & B Bryant)

GONE GONE GONE (D & P Everly)

ALL I HAVE TO DO IS DREAM (B. Bryant)

ALL I HAVE TO DO IS DREAM (B. Bryant)

4. WAKE UP LITTLE SUZIE (F & B Bryant)

5. MEDLEY: DEVOTED TO YOU (B. Bryant);
EBONY EYES (J. D. Loudermilk): LOVE HURTS
(F & B Bryant)

6. CATHY'S CLOWN (D & P Everly)
© Acuff-Rose Music Ltd.

P 1983 Original sound recording made by Impression Records Lta.

Impression Records Lta.

THE EVERLY **BROTHERS**



SIDE 4 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



- 1. TILIKISSED YOU (D. Everly) ©Acuff-Rose Music Ltd.
- 2. TEMPTATION (Brown/Freed)

TEMPTATION (Brown/Freed)

© Big 3 Music Ltd.

3. LUCILLE (Penniman/Collins)

© MCA Music Ltd.

4. LET IT BE ME (Becaud/Delanoe/Curtis)

© MCA Music Ltd./MCPS

5. GOOD GOLLY MISS MOLLY

(Blackwell/Marascalco)

© Prestige Music Ltd.

© Prestige Music Ltd.

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JEMPECORDS, INC. SOUTH PLAINFIELD.

MIRESTORDS, INC. SOUTH PLAINFIELD.

MIRESTORDS, INC. SOUTH PLAINFIELD.



UISTRIBUTED BY LONDON * RECORDS, IMP.

DISTRIBUTED BY LONDON RECORDS, INC.



MERCURY

BUSTIN' OUT
GENTLEMAN JUNE GARDNER

SIDE 1



MONAURAL MGE-26014

1. 99 PLUS 1 -2:17

2. LAST NIGHT-2:11

3. HAMMERHEAD-2:16

4. ONE MINT JULEP-2:51

5. HOT SEAT-2:42
6. MUSTARD GREENS-2:17



MERCURY

BUSTIN' OUT
GENTLEMAN JUNE GARDNER

SIDE 2



MONAUR AL MGE-26014

1. IT'S GONNA RAIN-2:12 2. LATER BABY-2:49

3. HANG ON SLOOPY-2:42

4. YESTERDAY-3:19

5. THE JOKER-2:26

Side Stereo

RL 25311 RL 25311 A

LYDIA MORDKOVITCH: Solo

Béla Bartók
SONATA FOR UNACCOMPANIED VIOLIN (1944)
Hawkes & Son (Ldn) Ltd.

- I Tempo di Ciaccona
- II Fuga



Red Seal

III Melodia

IV Presto

LYDIA MORDKOVITCH, Violin

Charles Gerhardt, Producer Mike Ross, Recording Engineer

P1980 RCA Limited

MANUFACTURED BY RCA LIMITED, ENGLAND FROM MASTER RECORDING REGISTRADASS OF NO. AND BROADCASTING OF THIS RESERVED. UNAUTHORISED OF YING PUBLIC REGISTRADASS OF THIS RESERVED. UNAUTHORISED OF YING PUBLIC RESERVED.

Side 2 Stereo

RL 25311

LYDIA MORDKOVITCH: Solo

Sergei Prokofiev

SONATA FOR UNACCOMPANIED VIOLIN IN D. Op. 115

- Andante Dolce
 - Var: II Scherzando
 - Var: III Andante
- III Con brio



Red Seal

Arthur Honegger SONATA FOR VIOLIN SOLO

- Allegro
- Allegretto grazioso
- IV Presto

LYDIA MORDKOVITCH, Violin

Charles Gerhardt, Producer

MANUFACTURED BY RCA LIMITED, ENGLAND FROM MISTER RECORDING FREAL AND OF A TIMES OF THIS WARRACIS SEGISTRADALS OF THIS PRODUCE OF THIS RESERVED, UNAUTHORISED COPTING, PHATE OF THIS RECORD FORBIDDEN



PATTI LABELLE

FZ 37380 **STEREO**



SIDE 1 AL 37380 (P) 1981 Assorted Music. Inc.

THE SPIRIT'S IN IT

1. THE SPIRIT'S IN IT -K. Gamble-C. Womack- 5:50

2. HERE YOU COME AGAIN -B. Mann-C. Weil- 3:02

3. LOVE LIVES -K. Gamble-L.A. Huff-C. Womack- 2:52

4. I FELL IN LOVE WITHOUT WARNING

-L.A. Huff- 3:12

5. BOATS AGAINST THE CURRENT

-E. Carman- 4:04

-E. Carman- 4:04

-E. Carman- 4:04

-E. Carman- 4:04



PATTI LABELLE

FZ 37380 STEREO



SIDE 2 BL 37380 P 1981 Assorted Music, Inc.

THE SPIRIT'S IN IT

1. ROCKING PNEUMONIA AND THE BOOGIE
WOOGIE FLU -H.P. Smith- 4:25
2. FAMILY -J.H. Smith- 4:22
3. SHOOT HIM ON SIGHT -D. WanselC. Biggs- 5:31
4. OVER THE RAINBOW -E.Y. HarburgH. Arlen- 3:46

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS CAMADA LTD.



STEREO 45RPM HM-1036A Mudie's Music (BMI) (MCPS) (THE HARRY FOX) AGENCY, INC.) ce 1992 All Rights Reserved

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JAH A KING OF KING.

(Harry A. Mudie & C. Wellington - Horace Hina.,

NICODEMUS

OF THIS RECORDING 15 5T RICT



STEREO 45RPM HM-1036B Mudie's Music (BMI)(MCPS) THE HARRY FOX) AGENCY, INC.) es 1992 All Rights Reserved

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(809) 925-8722

AH KING-MY LOVE "SERIOUS THING" JAH KING-MY LOVE " SERIOUS THING" 3:05

(Harry A. Mudie & C. Wellington - Horace Hinds)

NICODEMUS & HUNGOS THIS RECORDING 15 STRIC



THE BEST OF THE STYLISTICS

AMH-743

(AMH-743 A) ® 1975 Amherst

Records, Inc.



STEREO Side 1

1. YOU MAKE ME FEEL BRAND NEW 4:45 Featuring Airrion Love & Russel Thompkins, Jr. (Thom Bell-Linda Creed) Mighty Three Music (BMI) 2. BETCHA BY GOLLY, WOW 3:17

2. BETCHA BY GOLLY, WOW 3:17

(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
3. ROCKIN' ROLL BABY 3:15

(Thom Bell-Linda Creed) Mighty Three Music (BMI)
4. BREAK UP TO MAKE UP 4:00

(Thom Bell-Linda Creed-Kenneth Gamble) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group
5. YOU'RE A BIG GIRL NOW 3:14

(Marty Bryant-Robert Douglas)
Raton Songs Company
(BMI)

BY AMHERST RECORDS, 1800 MAIN ST.



THE BEST OF THE STYLISTICS

AMH-743 (AMH-743 B)

@ 1975 Amherst Records, Inc.



STEREO Side 2

1. I'M STONE IN LOVE WITH YOU 3:12 (Thom Bell-Linda Creed-Anthony Gamble) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

2. HEAVY FALLIN' OUT 5:18

2. HEAVY FALLIN' OUT 5:18

(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)

3. LET'S PUT IT ALL TOGETHER 2:55

(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)

4. YOU ARE EVERYTHING 2:55

(Thom Bell-Linda Creed) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

5. PEOPLE MAKE THE WORLD GO ROUND 3:28

(Thom Bell-Linda Creed) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

Mighty Three Group

Mighty Three Group



ROCKING HORSE SERIES

iplomat LONG PLAY 331/3

PETER PAN-

Narrated by MILTON RICH With the Diplomat Orchestra & Chorus



5004-A Side 1

Featuring

Diana Dee

John Carroll

SYNTHETIC PLASTICS CO. NEWARK, H.J.



ROCKING **HORSE SERIES**

iplomat LONG PLAY 331/3

PETER PAN

Narrated by MILTON RICH With the Diplomat Orchestra & Chorus



5004-B Side 2

Featuring

Diana Dee

and

SENTHETIC PLASTISS SO NEWARK, W.J. .. S.A.



BABS GONZALES BABS

CR-2032-A



SIDE ONE

CR-2032-A

SIDE ONE

1. COOL COOKING (Babs Genzales) (5:09)

Lottle Music-BMI

2. SPEEDY GONZALES (B. Genzales-Thompson) (3:15)

Damby Music-BMI

3. LULLABY OF THE DOOMED (Babs Genzales) (5:31)

Lottle Music-BMI

4. LE CONTINENTAL (C. Conrad-H Magigson) (3:18)

MILLIAM MUSIC CO. ASCAP

1981 CHIAROSCURO RECORDS

Of Audiofidelity Enterprises, Inc. 221, Weststing



BABS GONZALES BABS

CR-2032-B



SIDE TWO

CH-2032-B

CH-2032-B

SIDE 1W0

1 YOU'VE CHANGED (Carey-Fischer) (5:52)
Peer International-BMI

2. BEGINNING OF THE END (Cole-Evans) (5:17)
Evans Music-ASCAP

3. LONELY ONE (Babs Gonzales) (7:28)
Lottle Music-BMI

4. BABS MOOD FOR LOVE (Babs Gonzales) (6:11)
Lottle Music-BMI

6 9 1981 CHIAROSCURO RECORDS

Official Street Color of Audiofidelity Enterprises, Inc. 221 Westorm



LVA 1002

VAULT

ORIGINALS

LOVE SONGS BY RUSS COLUMBO I-CALL ME DARLING (Call Me Sweetheart, Call Me Dear) (Dick-Reisfeld-Fryberg-Marbot)

(Meets the Gold of the Day) (Turk-Crosby-Ahlert) Y SOMEBODY ELSE

(DeSylva-Brown-Henderson)

Russ Columbo, Barteene with Orchestra F4PP-5718

Russ Columbo, Barteene with Orchestra F4PP-5718

F4PP-5718

Russ Columbo, Barteene With Orchestra F4PP-5718

SIDE



LVA 1002

VAULT

ORIGINALS

LOVE SONGS BY RUSS COLUMBO 1-ALL OF ME (Simons-Marks) 2-TIME ON MY HANDS (You in My Arms)

Russ Columbo, Baritone with Orchestra
F4PP-5719

RADIO CORPORATION OF AMERICA

SIDE

THE WOOM OHOLD WORK RESERVED DIADITHORISED Shared Street BROADCASTING SANDY RIVER RECORDS 100 STEREO SIDE ONE 331 R.P.M. **SR - 100** 6 COPYING OF DON RENO & RED SMILEY 257- 46-336 THE MANUFLINE Howdy, Neighbour, Howdy (J. Morris) Sweethearts in Heaven (B. Owens) Where Did Our Young Years Go (J. Rhodes) Cotton Eyed Joe (Arr. Reno and Smiley) Your Love Is Dying (B. Martin) RECORD PROHIBITED Dark Waters (D. Warden) Q 1977





KINDA LATIN CLIFF RICHARD

MONOPHONIC



- 1. Blame It On The Bossa Nova (1:00)
- 2. Blowin' In The Wind (3:51) (Dylan)
- 3. Quiet Nights Of Quiet Stars (3:30)
- 5. The Girl From Ipgnema (2:42)
- 6. One Note Samba (2:57) (Jobim-Hendricks)

Recorded in England

Canada ar Capitol Records (CANADA) 11D.—REGISTERED USER. CONNOCATION



KINDA LATIN **CLIFF RICHARD**

MONOPHONIC



T-6194 (XAX-3057)

1. Fly Me To The Moon (2:44) (Howard)

2. Our Day Will Come (2:48) (Garson-Hilliard) 3. Quando Quando Quando (2:13)

(Renis-Testo-Boone)

4. Come Closer To Me (2:48) (Stewart-Farres)
5. Meditation (3:06) (Jobim-Gimbel)
6. Concrete And Clay (2:37) (Parker-Moeller)

Recorded in England

Recorded in England

(CAMADA BY CADITOL RECORDS (CANADA) LID. — REGISTERED USER. COVERNORMS.



45 WEST 45TH STREET, NEW YORK CITY CIRCLE 5-3737

33 % RPM
MICROGROOVE



MM-2000 A SIDE I

MERRY CHRISTMAS

and all that jazz

Band 1. HERE WE COME A'WASSAILING

Band 2. ANGELS WE HAVE HEARD ON HIGH

Band 3. ALL I WANT FOR CHRISTMAS IS MY
TWO FRONT TEETH

Band 4. THE HOLLY AND THE IVY

Band 5. O' CHRISTMAS TREE

Band 6. UP ON THE HOUSE TOPS

MITCH LEIGH and the MUSIC MAKERS

Recorded at A & R Studios, N.V.C.



45 WEST 45TH STREET, NEW YORK CITY CIRCLE 5-3737

331/3 RPM MICROGROOVE



MM-2000 B SIDE 2

MERRY CHRISTMAS

and all that jazz

Band 1. I SAW MOMMY KISSING SANTA CLAUS

Band 2. I SAW THREE SHIPS

Band 3. CHRISTMAS ON THE RANGE

Band 4. SONG OF THE SHIP

Band S. CHRISTMAS IN KILLARNEY

Band 6. WE WISH YOU A MERRY CHRISTMAS

MITCH LEIGH and the MUSIC MAKERS

Recorded at A & R Studios, N.Y.C.



1313 N. Vine St.

1224

Hollywood, Calif.

STEREO Side 1

THIS IS MY LUCKY DAY DAVID ALLEN

1.	I'VE GOT MY EYES ON YOU	2:15
2.	PENTHOUSE SERENADE	2:55
3.	LOVE IS A SERIOUS THING	2:06
4.	A SWING FOR JOEY	1:47
5.	WHAT HAVE YOU GOT THAT GETS ME	2:05
6.	FORGETFUL	3:45

Arr. & Orch. Cond. by Bob Florence
A Curtis Enterprises Prod.



1313 N. Vine St. 1224

Hollywood, Calif.

STEREO Side 2

THIS IS MY LUCKY DAY DAVID ALLEN

1.	WHERE YOU AT	2:45
2.	WHY DO YOU PASS ME BY	2:15
3.	SWEET AND LOVELY	2:05
4.	SKYLARK	2:45
5.	NEW IN TOWN	3:15
6.	LUCKY DAY	2:28

Arr. & Orch. Cond. by Bob Florence
A Curtis Enterprises Prod.



CRPDL-2-1021 RECORD 1



331/3 RPM SIDE A

1. LITTLE SIR HUGH (4:41) 2. BACH GOES TO LIMERICK (3:41) 3. LONG LANKIN (8:39) 4. DOGS AND FERRETS (2:40) All selections written by

Hart-Prior-Knight-Johnson-Kemp
All selections published by
Chrysalis Music Corp.
Produced by
Steeleye Span & Robin Black
P. 1982 Chrysalis Records, Inc.
P. 1982 Pair Records. Jnc.
P. 1983 Pair Records. Jnc.
P. 1984 DAYTON AVENUE, BLDG. 5k. PASSAC.



CRPDL-2-1021 RECORD 1



331/3 RPM SIDE B

1. GALTEE FARMER (3:43) 2. **DEMON LOVER (5:51)** 3. ELF CALL (3:55) 4. WEARY CUTTERS (2:05) 5. NEW YORK CITY GIRLS (3:09) All selections written by
Hart-Prior-Knight-Johnson-Kemp
All selections published by
Chrysalis Music Corp.
Produced by
Steeleye Span & Robin Black
® 1982 Chrysalis Records, Inc.
© 1983 Pair Records, Inc.

© 1983 Pair Records, Inc. All selections written by



CRPDL-2-1021 RECORD 2



331/3 RPM SIDE A

1. BLACK JACK DAVY (4:15) 2. HARD TIMES OF OLD ENGLAND (5:10) 3. CADGWITH ANTHEM (2:45) 4. SUM WAVES (TUNES) (4:00) All selections written by
Hart-Prior-Knight-Johnson-Kemp
All selections published by
Moth Music Inc.
Produced by Mike Batt
1982 Chrysalis Records, Inc.
1983 Pair Records, Inc.
1983 Pair Records, Inc. 5. THE WIFE OF USHERS WELL (4:32)



CRPDL-2-1021 RECORD 2



331/3 RPM SIDE B

1. GAMBLE GOLD/ROBIN HOOD (3:40) 2. ALL AROUND MY HAT (4:06) 3. DANCE WITH ME (3:51) 4. BATCHELORS HALL (5:45)

All selections written by Hart-Prior-Knight-Johnson-Kemp

Hart-Prior-Knight-Johnson-Kemp
All selections published by
Moth Music Inc.
Produced by Mike Batt
P 1982 Chrysalis Records, Inc.
© 1983 Pair Records, Inc.
© 1983 Pair Records, Inc.

STEREOPHONIC

SEXY STRINGS
AND SUBTLE SAXES
Swing And Sway With
SAMMY KAYE AND HIS ORCHESTRA

DECCA • PL

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

1. (When We're Alone) PENTHOUSE SERENADE
2. TIME ON MY HANDS (You In My Arms)
3. THE TOUCH OF YOUR LIPS
4. WHISPERING
5. HOLD ME
6. I DON'T KNOW WHY
(I Just Do)

STEREOPHON/Q

SEXY STRINGS
AND SUBTLE SAXES
Swing And Sway With
SAMMY KAYE AND HIS ORCHESTRA

DECCA PLANT

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

- 1. LOVE (Your Magic Spell Is Everywhere)
 2. COME CLOSER TO ME (Acercate Mas)
 - 3. KISS OF FIRE
 - 4. C'EST SI BON (It's So Good)
 5. DON'T BLAME ME
 - 6. WHAT IS THIS THING CALLED LOVE

Lambada



LB-006



SIDE A

Dist. By V.P. Records 170 - 21st ave. Jamaica NY Queens 11432 (718) 291-7058 (800) 441-4041





45 RPM Stereo Arr. & Prod. by E. Parara and P. McKoy 6177289-1558

WE NAW TEASE PUNANNY

JOHNNY P

© 1991 E. Parara

Lambada



LB-006

SIDE

Dist. By V.P. Records 170 - 21st ave. Jamaica NY Queens 11432 (718) 291-7058 (800) 441-4041 ,

45 RPM Stereo Arr. & Prod. by E. Parara and P. McKoy 16171289-1558

VERSION

© 1991 E. Parara



SUPER OLDIES OF THE 60's, VOL. 6

RECORD 1 SIDE A STEREO

TOX-60-6 (SLX-00419)

- 1. WHEN A MAN LOVES A WOMAN (Percy Sledge)



SUPER OLDIES OF THE 60's, VOL. &

RECORD 1 SIDE B STEREO

TOX-60-6 (SLX-00420)

- 1. COOL JERK (Capitols)
- 2. REACH OUT FOR ME (Dionne Warwicke)
- 3. THE OOGUM BOOGUM SONG (Brenton Wood)

4. BABY SCRATCH WIT LAND STATE OF LINDER AND LINDER AND

SUPER OLDIES OF THE 60's, VOL. 6

RECORD 2 SIDE A STEREO

TOX-60-6 (SLX-00421)

- 1. PAPA'S GOT A BRAND NEW BAG (James Brown)
- 3. GET ON UP (Esquires)

5. TWINE TIME (Alvin Cash)

5. TWINE TIME (Alvin Cash)



SUPER OLDIES OF THE 60's, VOL. 6

RECORD 2 SIDE B STEREO

TOX-60-6 (SLX-D0422)

- 1. HOLE IN THE WALL (Packers)
- 3. OO WEE BABY, I LOVE YOU (Fred Hughes)

4. CISSY STRUT (WELLS),
5. OH NO, NOT MY BABY (Maxine Brown)

5. OH NO, NOT MY BABY (Maxine Brown)

5. OH NO, NOT MY BABY (Maxine Brown)

6. CISSY STRUT (WELLS),

6. CISSY









Donnel from
Bester Print Commun.
Bester Printing Lawrence
Annual Commun.
Bester C





QUARTET NO. 4 IN C MINOR OP. 18, NO. 4



Long Play

HCR-ST-7280A **STEREO**

Side 1 (25:18 min.) 331/3 rpm

Band 1: Allegro ma non tanto

Band 2: Andante scherzoso quasi Allegretto

Band 3. Menuetto & Trio. Allegretto

Band 4: Allegro

Band 4: Allegro

THE BARTÓK STRING QUARTET

THE BARTÓK STRING QUARTET

ARCOTOLINES Inc., ZI East 2nd St., Mineola, L.I., N.Y. Made in the United States of Published St.





BEETHOVEN

QUARTET NO. 11 IN F MINOR OP. 95



LongPlay

HCR-ST-7280B **STEREO**

Side 2 (21:36 min.) 331/3 rpm

Band 1: Allegro con brio

Band 2: Allegretto ma non troppo/

Allegro assai vivace ma serioso Band 3: Larghetto espressivo — Allegretto agitato

THE WEINER STRING QUARTET

THE WEINER STRING QUA



KLUSTER MY LOVE

FEAT. RON CARROLL

BALE GUM'S "FOR MY DISCO LOVE" REMIX 07:03 A1 BOILE GLIM'S "FOR MY CLUB LOVE" MIX 07:32 001

AAAI ILINIOR JACK VOCAL MIX **GOOD! EXTENDED MIX**

08:40 07:08





Written and Composed by: R. Collado, L. Scimeca, R. Carroll, S. Pagos, S. Linzer, D. Randell & S. McMall, Produced by: R. Collado & L. Scimeca for Filtered Records Executive Producers: Pierre Zonzon & Marc Sacheli Vocals by: Ron Carroll, Courtesy of Afterhours Records Contains a sample from "Native New Yorker performed" by Odyssey - Courtesy of RCA Records - Used by permission - All Rights Reserved. Published by Sounds for People Publishing, Inc. (BMI), EMI Blackwood Music, Inc./Featherbed Music/Three Wise Boys Music and Insomniak (Ascap). A1 & AA1:Remixed by Christian "P" PFEUFFER and Ralf "GUM" BENKERT for J.A.G.S./Guitar by Christian "P".

AAA1:Additional Production and Remix by Junior JACK

SUPER DJ 2019 REMIXES

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(C) 2001 Superstar Recordings

THE FAITH SINGERS

"SING A LITTLE FOR JOY"

Faith Lutheran Church Eldridge, Jowa

33 RPM Long Play



6829LP-A Side One

THE CHRIST

SING A LITTLE FOR JOY
THE BIRTH STORY
SECOND TOUCH
COME DOWN FROM THE MOUNTAIN
THE SAMARITAN
HE BROKE RIGHT OUT OF THE GRAVE
HE WILL RETURN!

Manufectured by Fredra Criston Resort Briston

THE FAITH SINGERS

"SING A LITTLE FOR JUY"

Faith Lutheran Church Eldridge, town

33 RPM Long Play



6829UP-6 Side Two

THE CHRISTIAN.

LET'S CELEBRATE BY SOME
I'M KEEPING YOU. LOND, DW THE GUTSUP
TELL ME DORD, WHAT CAM I SET
TWO STRANGERS
LORD, I'M FOLLOWING YOU
WALKING ALONG
HERE ANTI, LORD, SOND BY

Approximation of the Co-Court of Telephone (Co-Co-

Rod McKuen ALONE

SRPRO-5074

Froduced by Rod McKuen

1974 Stanvan Record Co.

> ® 1974 Stanyan Record Co.

SIDE ONE

- 1. I Think It's Going to Rain Today (Randy Newman) 3:15
- 2. The Middle of Mac-Arthur Park (Jim Webb) 3:35
- 3. I'm at Peace (Rod Mc-Kuen-Jacques Brel) 4:12
- 4. Poem: The Sun at Midnight (Rod McKuen):42
- Both Sides Now (Joni Mitchell) 3:58
- 6. About the Time (Rod Mc-Kuen-Leo Ferre) 3:00
- 7. Please Come to Boston (Dave Loggins) 3:03
 - 8. There Goes a Man Who Tried (Rod McKuen-Jean Pierre Bourtayre-Frank Thomas 4:09





STANKAN RECORDS, P.O. BOX 2783. YWOOD, CALIFOR

Rod McKuen AL ONE

SRPRO-5074

Produced by Rod McKuen

@ 1974 Stanvan Record Co.

P 1974 Stanvan Record Co.

SIDE TWO

- Now and Then (Song from "Alone") (Rod McKuen-Hildegard Knef-Les Humphries) 4:00
 - Home Again (Carole King) 2:35 Poem: Friendly with Alone
- (Rod McKuen) :40 If You Can Laugh, You Can
- Cry (Rod McKuen-Jean Pierre Bourtayre- Frank Thomas) 3:23
- Poem: One More Summer (Rod McKuen) 2:24
- Mrs. Adams (Marian Segal) 1:54
- I Shall Be Released (Bob Dylan) 3:52
 - I Got a Name (Norman Gimbel-Charles Fox) 3:37
 - 9. The Impossible Dream (Joe Darion-Mitch Leigh) 2:53



side one

AMHERST SAXOPHONE QUARTET

stereophonic

SAXOPHONE QUARTET - A. Wilder ENCHAINMENT - R. Mols

33 ¹/₃rpm

side two

AMHERST SAXOPHONE QUARTET

MES-20600



stereophonic

INTRODUCTION AND CAPRICCIO - S. Parisi SUITÉ FOR SAXOPHONE QUARTET, Op. 111 -P. Creston

Prelude Scherzino Pastorale

331/3rpm

HH 10-157
CARA A
33 R P M



RESERVADOS TODOS LOS OFIRECTOS

ALICIA DE LARROCHA



Depósito Legal: M. 14.796-1952

PAGINAS CELEBRES PARA PIANO

1. PARA ELISA (Beethoven)

2. SUEÑO DE AMOR (Liszt)

3. PRELUDIO EN DO SOSTENIDO MENOR (Rachmaninoff)

4. CLARO DE LUNA (Debussy)

5. MOMENTO MUSICAL (Schubert)

6. MARCHA MILITAR (Schubert)

FABRICADO EN ESPAÑA Piano: Alicia de Larrocha (Piano Steinway)



RESERVADOS TODOS LOS DERRES

ALICIA DE LARROCHA

HH 10-157 CARA B 33 R P M



PAGINAS CELEBRES PARA PIANO

- 1. MARCHA TURCA (Mozart)
- 2. LA HILANDERA (Mendelssohn)
- 3. NOCTURNO EN MI BEMOL MAYOR (Chopin)
 - 4. FANTASIA IMPROMPTU (Chopin) 5. ESTUDIO OP. 10, N. 3 (Chopin)
- 6. PGLONESA EN LA BEMOL MAYOR (Chopin)

Piano: Alicia de Larrocha (Piano Steinway Piano Steinway EN ESPAÑA POR HISPANON, S. P. MADON Piano: Alicia de Larrocha

PAONIBIDA NA REPRODUCCION, LA EJECUCION PUBLICA

IMPROVISATIONS FOR MODERN DANCE

SARAH MALAMENT (Pigno)

MB-206 Side 1



331/3 RPM Long Play

Groun I

- 1. Bounce
- 2. Walk
- 3. Tip Toe Walk
- 4. Kun 2 bear

Group II

- 6. Slide
- / Skip
 - 9. Skin Western

Group III

- in. Jump
- 11 Leg Swing
- 32. Body Swing 2 Beg
- 13. Body Swing 3 Bea

IMPROVISATIONS FOR MODERN DANCE

SARAH MALAMENT (Piano)

MB-207 Side 2



331/3 RPM Long Play

Group IV

- 1. Sustained 2 Beat
- 2. Sustained 3 Beat
- Sustained 4 Bea

Group V

- 4. Step Hop
- 5. Step Hop Folk
- 6. Polka
- 7. Waltz
- 8. Blues

Group VI

- 9. Percussive
- O. Percussive Lunge
- IU. Percussive L
- 12. Locomotor Study

RECORDS ON BREAKABLE JOHAN Z

SAVOY 14107

SAVOY 14107 A

DOROTHY NORWOOD AND THE

COMBINED CHOIRS OF ATLANTA, GEORGIA

- 1. THE BELL DIDN'T TOIL
- 2. DEPEND ON JESUS
- 3. I WANT TO BE A CHRISTIAN

MICROCROOM PLAYING



NANGUARO

THE NEWPORT FOLK FESTIVAL, 1964

Evening Concerts, Vol. 2

JESSE FULLER

1. I Double Double Do Love You 2:35 2. San Francisco Bay Blues 2:40

VRS-9185-B

XTV 105556



Side Two

CONNOISSEL

THEODORE BIKEL

3. Gott fun Avrom 2:40

4. Sudarinya 2:25

HAMZA EL DIN

5. Desse Barama ("Peace") 3:40
THE GREENBRIAR BOYS

6. Little Birdie 3:10 7. Sleepy Eyed John 3:15

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"THE PEOPLE'S CHOICE"

<u>|</u>

THE NEWEST SINGLE

A SIDE

THIS LIFE FOREVER

DIRTY

B SIDE

DUDE

(THE RE-REMIX)



FOR YOUR LIFE ENTERTAINMENT PRESENTS

"THE PEOPLE'S CHOICE"

33 RPM STREET TRACKS AV408

THIS SIDE:

I.DIRTY
2.CLEAN
V.Smoove of "Clubbangaz.com"

THAT SIDE:

DUDE (Re-Remix)

"THIS LIFE FOREVER" PRODUCED BY
MALICIOUS AND CHAUCER-FOR YOUR LIFE ENT.
"DUDE (RE-REMIX)" ADDITIONAL PRODUCTION BY
MALICIOUS AND V.SMOOVE
CLUBBANGAZ.COM

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"AT THE BREAK OF DAY" Sarah McLawler and Richard Otto

VJEP 1030 60- 695 Long Playing



Microgroove

- THE MIDNIGHT SUN WILL NEVER SET

 - - (Gershwin-Gershwin)



"AT THE BREAK OF DAY" Sarah McLawler and Richard Otto

VJIP 1030 60-1696 Long Playing



Microgroove

- 1. AT THE BREAK OF DAY
 - (S. McLawler)
 - 2. GIT IT
 - (S. McLawler)
 - 3. DRUM BOOGIE
 - (Krupa-Eldridge)
- 4. TAKE THE "A" TRAIN
 (Strayborn)
- '5. SWINGIN' THE BOW

SANDRINO GIGLIO

"TRENTA MINUTI DI BUON UMORE"

SIDE 1



DRC-42375

- 1. ROSA E LINA
- 2. E VIZII E MUGLIEREMA
- 3. TONY, THE SHOESHINE BOY
- 4. MARITO SFORTUNATO
- 5. SERENATA RAFFREDDATA

SANDRINO GIGLTO

"TRENTA MINUTI DI BUON UMORE"

SIDE 2



DRC-42375

- 1. CIUCCIARELLO
- 2. L'AVEVO E L'HO PERDUTA
- 3. PASCAL O'MBRIACONE
- 4. IL BACIO
- 5. MIA MOGLIE TITINA





PE' TTE! PINO MAURO - Vol. 12

ZSEL 55454 **GKAY 29948**





Stereo - Lato 1

5'00"

2'49"

3'37"

1. PE' TTE! (A. Moxedano-A. Igilo) 2. ONORE E GUAPPARIA

(E. Schlano-A. Esposito) 3. TANGO

(M.Compostelia-A.Ambrosino-E.Campassi)

(M.Compostelia-A.Ambrosino-E.Campassi)

(F. Goloeli F. Rendine)

Dir. Arr.: Tonino Esposito

Ed. Rondinelia

* Ed. Rondinelia

* Ed. Rondinelia/Rendine

2

PE' TTE! PINO MAURO - Vol. 12

ZSEL 55454 **GKAS 29949**

Stereo- Lato 2

SIAE

1. PENSIONE PARADISO (A. Moxedano-A. Igilo) 2. ANGELA MIA

(M. Casilio-E. Buonafede)

3'45"

4'02"

(G. DI MAIO

4. 'O COMPLEANNO
(A. Moxedano-A. Iglio)
5. \$0° KM.
(V. Riccio-A. Iglio)

Dir. Arr.: Tonino Esposito
Ed. Rondinella

POR RONDING FORGONAFICO E DEL PROPRIETARIO DELL'OPERA RIPRODOTTA. METATALA DURL'AZIONE EL PROPRIETARIO DELL'OPERA RIPRODOTTA.

MARKAL

ROME ON THE RANGE FISHER AND MARKS

Side 1 C-1081-A



Mono

- 1. MAH-RONE! (3:40)
- 2. WEIGH MARIE (2:43)
- 3. AL AN' LOUIE (2:55)
 - 4. NO-RENTO (2:33)
- 5. ROME ON THE RANGE (2:40)

Written by: Kal Mann
Published by: KALMANN MUSIC (ASCAP)

MARKAL

ROME ON THE RANGE FISHER AND MARKS

Side 2 C-1081-B



Mono

1. CALIFORNIA, ITALY (3:37) 2. FERRARI ROCKY (2:35) 3. MEZZ A MEZZ (4:37)

4. STREETS OF SOUTH PHILLY (3:45)

5. WHEN THE AUNTS COME MARCHING IN (3:12)

Written by: Kal Mann
Published by: KALMANN MUSIC (ASCAP)



Executive Producer CLR Production Dynamic Sounds 15 Bell Road. Kingston 11, Ja., W.I.

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Distributed By: VP Records Phone: 1-718-291-7058 1-800-441-4041

Rollins Thunder Records Phone: 1-305-223-8805

Dynamic Sounds

Phone: 1-809-923-9138-9 Crosby's Music Centre

Phone: 1-809-622-7622 (SOCA)

COLDERO

Side A

1. Keep On Moving - A Alexis COTT

Mix

Arr. By: C. 'Beaver' Henderson & C. 'Juiceman' Roberts Recorded At: Klub Karnival 1-809-638-4927

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Dynamic Sounds

Phone: 1-809-923-9138-9 Crosby's Music Centre Phone: 1-809-622-7622

(SOCA)

LEON COLDERO

Side B

1. Spicy & Peppery - Ras Shorty/COTT

2. Mix

Arr. By: C. 'Beaver' Henderson & C. 'Juiceman' Roberts
Recorded At: Klub Karniyal 1-809-638-4927

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STEVE SEALEY

STEREO
33 1/3 RPM
SIDE B
JW 126

Producer: Julian Williams
Exec. Prod.: Julian Williams



Sericuled by in United States of America
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2833 Church Ave., Brooklyn
New York: 11226

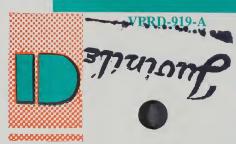
Tel: 718-693-9261 Fax: 718-693-9271

1. ONE FOR DE SAVANNAH

Arranger: Leston Paul Written by: Hollis Wright

2. ONE FOR DE SAVANNAH CLUB MIX

DIGITAL-B





Prod. by **HOWIE & BALSIE**

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MI HOT AGAIN (G. Bailey) **ADMIRAL BAILEY**

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JACK RADICS

(C)(P)1993

WHEN ARE YOU COMING BACK HOME

- 1. (Club Mix)
- 2. (Dub Mix)
- 3. (Version)

Produced By Bobby Digital & M Jemeison.

Amanged By Bobby Digital &

Steelie & Clevie

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VPRD-5105-AA



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DIRTSMAN

(C)(P)1993

- 1. MOVING UP (Club Mix)
- 2. MOVING UP (Version)

(P. Thompson)

Produced By Bobby Digital & M Jemeison..

Arranged By Bobby Digital ,&

Steelie & Clevie

Unauthorized duplication is a violation

Release No. 106

Gary Cooper
"The Pride of the Yankees" The complete CBC andio network branchest of October 4, 1943, on The Law Rooms Hearing The Story of Low Gehrig and a Great American. an Immorta

©@1980 The Radiola Co.

Side A

Release No. 106

Gary Cooper
"The Pride of the Yankees" The complete CBC audia retuners, branchest 4 Delote 4, 1943, on The Law Readin Thereties The Story of Low Gehrig and a Great American. an Immorta

Side B

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Deadly MIX

FOR PRODUS ONLY

SIDE A

TRACK 1:

BRING EM' OUT DA DISCO -3:52

TRACK 2:

TOUR 2005 REMIX -3:13

TRACK 3:

SOLDIER'S HAIL MARY -4:04

V4 SIDE B

TRACK 4:

IT'S A PITTY GON' DO -3:28

TRACK 5:

THE NAUGHTY GIRL THRILLA -2:51

TRACK 6:

LOSE MY STEPZ -2:57

TRACK 7:

SOUND BOY FX 04



MHS

THE MUSICAL HERITAGE SOCIETY



SYMPHONY IN D MAJOR (VENEZIANA)

MHS 749S SIDE 1



STEREO 331/3 R.P.M.

XSV 103613

ALLEGRO ASSAI 3:00
ANDANTINO GRAZIOSO - PRESTO 5:17
WOLFGANG AMADEUS MOZART
SYMPHONY IN B-FLAT MAJOR, K. 45 b

ALLEGRO 2:13 ANDANTE 4:05 MINUET 2:50 ALLEGRO 3:36

Austrian Tonkünstler Orchestra, Vienna Ernst Maerzendorfer, Conductor

Anessed By Columbia Special Proports

MHS

THE MUSICAL HERITAGE SOCIETY

NICCOLO PICCINNI

MHS 7495 SIDE 2



STEREO 33 1/3 R.P.M. XSV 103614

OVERTURE TO "IPHIGENIE EN TAURIDE" 7:29

CHRISTOPH WILLIBALD GLUCK SUITE DU DIVERTISSEMENT FROM THE OPERA "IPHIGENIE EN AULIDE" 8:50

> Austrian Tonkünstler Orchestra, Vienna Ernst Maerzendorfer, Conductor

PARESSED DE PROPUCTS



MQ: red in U.S.A... (2XEA.769) 33



MG. 35544

PAYLOYA BALLET FAVORITES

(1)-Noctures, Op. 15, No. 2 (Coupin, orch. (timich))

(2)-Elude, Op. 10, No. 12 (Chapile, such Bowbled)

3) Noctures, Op. 27, No. 2 (Cheete, Irans, William))

(with Violin Sale by Mox Solpeler).

(4)-Faulousie Imprempty, Op. 66

(Chonta, orch Schmid)
THE PROPERTY OF THE PROP

minimum on EFFEN KOATS



Manufactured in ₩.5 A. (2XEA.770) 33⅓



ANG. 35544

PANIOVA BALLET FAVORITES

(1)-Galotte (Soe Wins of Allmont (Analmone Dance, Go. 40), to 10 (Analmont), such Schmid) (3)-to Cymne Phan "In Cymrand as arbanad") (Saint Soena) is such as such as Wardfall (Clark) ("Cella) assumed as SHATA SCHMIG.

STEIN (Iron) and to the ShATA SCHMIG.

'Is Selected "On All Grassians" (19 to distinct bases of from the Shata Schmid. (19 to distinct bases of from the Shata Schmid. (19 to distinct bases of from the Shata S

CONSUMER IN CONCR. PURITY



Serpentine polka (C van Orsouw)	2'10''
2 THE "MANDOLINATA" ORCHESTRA	2'23'
2 THE "MANDOLINATA" ORCHESTRA The clock is, playing (P. Bleuw) 3 STREET ORGAN "DE ARABIER" An de Amsterdamse grachten On the Amsterdam cenels	
Aen de Amsterdemse grechten On the Amsterdem cenels (P. Goemens)	2'11"
4 THE O.K. WOBBLERS Oi Miss Cleo (P. Scheffer)	2'39"
5 DE WINDMOLÉNS (THE WINDMILLS)	2.25
Spirito (C. ven Orsouw)	2 25
PROGRAMME XI	
LATIN AMERICAN MUSIC	
That is to say, Dutch music in the Letin American manner. 1 LAGUESTRA AND HIS ORCHESTRA	
El Choo-Choo Mexiceno (Laguestre) 2 MARIA ZAMORA Y SUS MUCHACHOS	2'31''
Moro (A. Zmigrod)	3.00
3 MALANDO AND HIS TANGO ORCHESTRA Campanas del pueblo (Melando)	2'10"
4 THOM KELLING SINGS WITH GER VAN LEEUWEN AND HIS ORCHESTRA	
The Amsterdam calypso (Lane/Kelling/Van Leeuwen)	2'14"
5 BEP ROWOLD AND HIS FIESTA ORCHESTRA Mambo Amartow (E. Vervuurt)	2'06"
monitor (a) variable	
PROGRAMME XII	
INSTRUMENTAL AND VOCAL SOLOISTS	
1 ANNIE PALMEN SINGS	
Bij jou - With you (K. Prior/J. Holshuysen)	2'07''
Arabian flute (J. Elders)	2'50"
3 WILLY ALBERTI SINGS Het leven is een caroussel Life is a merry-go-round	
(Van Brandenberg)	2'29"
	2'27''
5 CORRIE BROKKEN SINGS Nitchevo (J. de Vries)	1'32''
11101010 (2. 05 1103)	1 02
PROGRAMME XIII	
BIG ORCHESTRAS	
Two orchestras of this programme were, because of their versilit incorporated in programme I	
1 DOLF VAN DER LINDEN AND HIS METROPOLE ORCHESTR. Perfume (J. Eiders)	2'32"
2 BERT PAIGE AND HIS STRING OF TRUMPETS	
2 BERT PAIGE AND HIS STRING OF TRUMPETS Trumpeter's holiday (B. Paige/P. Stone) 3 JAN CORDUWENER AND HIS ORCHESTRA	2'42''
Rickshaw ride (J. Cleber) 4. JOS CLEBER AND HIS ORCHESTRA	1'54''
Rickshaw ride (J. Cleber) 4 JOS CLEBER AND HIS ORCHESTRA Rain and crime blues (C. Lemere) 5 FRANS MIJTS AND HIS ORCHESTRA	2.50.,
Puff bail (F. Mijts)	2'23"
	2.20
PROGRAMME XIV	
MISCELLANEOUS	
1 GEORGE DE FRETES AND HIS ROYAL HAWAIIAN MINSTRE	10
Hawaiian war chant (Trad.) THE THREE JACKSONS	2'16"
Accordion medley	2'45"
Ik sta op wacht (Schutte/De Reaf/Haag) Boerinnekes dans (Marichel)	
- De postkoets (Cleber) 3 DE SPELBREKERS	
Katinka (Stokkermana/Hambuja/Poet)	1'58"
Olé guapa (Majando)	
5 THE POWDER PUFFS Arriba (T. Powder)	2'63''
	2'04"

end that highly mechanized one-men orchestra, e real Dutch street organ.



dutch

light

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DUTCH LIGHT MUSIC

The fourth series of 15-minute programmes nerrated in English by the Dutch television hostess



TEDDY SCHOLTEN

The music in these programmes has been composed by Dutchmen; yet, at the same time, it would not be true to say that light music in Holland has an original Dutch style or trend. The music of every nation - in these days of good communications - is influenced by other national styles which, in this process, become international, it is no wonder then, that Holiand, small as it is and situated at the crossroads of the world, has little chance of creating and maintaining an Indigenous style. But in all humility, we do feel that we are not doing too badly in this field of music even though the style may not be typically Dutch. In any case, while there are comparatively few people in the world who speak Dutch, music - end especially light music - is a common lenguage understood by many

We have endeavoured to compile each individual programme from one particular type of music. At the same time, we have striven for the necessery varietion in the programmee as a whole.

While e quarter of a year obviously comprises thirteen weeks - and this may be a convenient period over which to use this seriee - it would have been a pity to leave the fourteenth eide of the seven 10-inch LP records blank. We have therefore recorded fourteen progremmes and leave it to you whether you wish to use one of the programmes as a "treller" to the series, or to leave e progremme out altogether.

With this in mind, we should like to point out that the continuity is such that programmes I and XiV should be the first end lest programme respectively. However, the sequence of the other programmes may be altered if desired.

We of Redio Nederland hope that this olbum of DUTCH LIGHT MUSIC will receive the same fevourable response which the previous series have hed.

PROGRAMME I

BIG BANDS

Feeturing the four big bends of the broedcesting organizations cetering for the Dutch home eudience and the Metropole Orchestre of the Netherlands Redio Union.

	Kick over the treces (F. Mijte)	2'10"
		2'45''
	THE RAMBLERS, DANCE ORCHESTRA Che-che-che del Rey (G. von Leeuwen/T. Helweg)	1'58''
	THE SKYMASTERS, DANCE ORCHESTRA Swing end sweet (A. Beers)	2'16"
5	DOLF VAN DER LINDEN AND HIS METROPOLE ORCHESTRA	

PROGRAMME II

INSTRUMENTAL AND VOCAL SOLOISTS

Marching the blues (B. Parge)

The second number in this programme, "Middellendse Zee" (Mediter-

reneen), won the national song contest organized by	one	of	the	Dutch
broadcasting concerns.				
1 THEO MERTENS, TRUMPET				
Festivel for trumpet (B. Paige/P. Stone)				3'02"
2 ELLEN CRAAMER SINGS				
Middellendse Zee (G. ven Wageningen)				1'30"
3 HARRY MOOTEN, ACCORDION				
Valse de la rotonde (H. Mooten)				2'24"
4 JOHN DE MOL SINGS				
Pico bello (R. ven Galen/H. van der Molen)				2'33''
5 EDDY CHRISTIANI, GUITAR				

PROGRAMME III

Little geishe (E. Christieni)

OLD TIME JAZZ

While there is nothing Dutch in the names of the orchestres, the 1 THE WESTERN JAZZ GROUP THE DIXIELAND PIPERS 1'56"

THE NEW OBLEANS SYNCOPATERS 2'22" THE DUTCH SWING COLLEGE BAND 2'25' THE RIVERTOWN DIXIELAND JAZZBAND 2 38" Clerinet shuffle (Tred., Arr. Scherpenhuizen)

PROGRAMME IV

VOCAL GROUPS

1 THE SPOTLIGHTS gent (B. Hueting/G. Pirotte) 2'12" 2 THE VALENTINA'S nd I love Hollend (W. Schootemever) 1'45' GIRLS' CHOIR "SWEET SIXTEEN" 2'41" 4 THE FOURYO'S ortengen/Ver!ss) 5 THE FLYING DUTCHMEN

PROGRAMME V

MISCELLANEOUS

fuliptime in Hollend (J. Bulterman)

1	THE HOTCHA TRIO	
	Blowing the rag (C. J. van Driesten)	3'00
2	THE BLUE DIAMONDS	
	Die bleue See (J. Bulterman/Lech)	2:00
3	THE KILIMA HAWAHANS	
	Hilo march (Tred./Arr. B. Buysman)	2'24

4	THE GIANTS		
5	Winnetou (Wissink) THE COCKTAIL TRIO		1'54''
	Kitty is dol op een Italiaan (A. van der Gein/G Kotte)	Kitty is crazy about an Italian	2'16"

PROGRAMME VI

WEST INDIAN MUSIC

Here we feature the music from Surinam (the former Dutch Guiana) and the Netherlands Antillee. It is played by musicians from these regions 1 MAX MACKINTOSH AND HIS SURINAM ORCHESTRA 2 ALBERTO GEMERTS Y SUS MUCHACHOS 3 KID DYNAMITE AND THE ORCHESTRA "LA BONANZA" JULIAN COCO, GUITAR 1'40" JUAN SERRANO AND HIS CARRIBBEAN COMBO 3'00'

PROGRAMME VII

1'58"

2'43'

DANCE COMBOS

You might es well call these groups "jazz combos". Anyhow, whet's in a name? They are small groups and the music is good to listen to as 1 THE SEA-SIDE QUARTET

2 THE AD VAN DE HOED QUARTET 2'15' 2 THE DIA BECK TRIO "Blue Note" (P Beck) 2'32' 4 THE PETER SCHILPEROORT QUINTET 2'00' FRANS POPTIE AND HIS SWING SPECIALS Dutch Navy blues (F. Poptie) 2.50.

PROGRAMME VIII

INSTRUMENTAL AND VOCAL SOLOISTS 1 LEEN OOSTERMAN, FRENCH HORN BRUCE LOW SINGS van Leeuwen S. Oosterman) 3.00. 3 COR STEYN, ELECTRONIC ORGAN 4 ANNEKE GRÖNLOH SINGS rod Arr G von Leeuwon) 5 BILL VAN DE HEUVEL, BONGOS

Mr. Bongo (B Paige) PROGRAMME IX

MODERN JAZZ 1 THE DIAMOND FIVE 2 THE HANS VAN LEEUWEN TRIO 3 THE ROB MEYN SEXTET 4 THE JACOBS BROTHERS

PROGRAMME X

INSTRUMENTAL ENSEMBLES

Two brothers (R Jecobs

Very much a mixed progremme of instrumental music, comprising two accordion ensembles, a mendoline group, an old-time dance orchestre



MILHAUD SUITE FRANÇAISE

DARIUS MILHAUD conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

IBERT ESCALES (Ports Of Call)

ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

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PORTS

OF CALL) ML 2093

MILHAUD:

Suite française

DARIUS MILHAUD conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

IBERT:

Escales (Ports of Call) ARTUR RODZINSKI conducting the PHILHARMONIC-SYMPHONY ORCHESTRA OF NEW YORK

Suite française

Darius Milhaud was born at Aix-en-Provence, France, in 1892. Almost from the time he emerged from the cradle, he showed an intense interest in music. When he was two, his mother found him laboriously picking out street songs on the piano. When he began the serious study of music four years later, however, it was the violin, not the piego, that engaged his attention. At ten, he gave his and public concert, and at eighteen, he was enrolled as a student at the Paris Conservatoire. There he studied not only the violin but conducting and composition.

It was not long before his abilities as a composer came to light. In 1912, when he was twenty, a sonata for violin and piano was performed in public in Paris, and three years later, he won a

prize in composition.

Matters diplomatic occupied Milhaud's attention from 1917 to 1919, when he was attached to the French Legation in Brazil. While in South America, however, he gathered musical material for such famous works as Saudades do Brazil. Scaramouche and Le Boeuf sur le Toit. On his return to France-via the West Indies and the United States-he joined five of his fellow composers to form the group known as "Les Six." The other members of this group, which led the way in a reaction against the influence of the post-Debussy impressionists, were Louis Durey, Arthur Honegger, Germaine Tailleferre, Georges Auric and Francis Poulenc. The poet, Jean Cocteau, and the composer, Erik Satie, gave counsel to "Les Six," which many have compared to the great Russian "Five.

The remainder of Milhaud's career has been devoted to composing, playing (he is an accomplished pianist) and lecturing all over Europe and America. He has received numerous awards. and is a Chevalier de la Légion d'Honneur.

The occupation of his native land by the Nazis in 1940-just six days after the premiere in Paris of his opera, Medee-caused Milhaud to flee to the United States. Since his arrival here, he has been lecturing at Mills College in Oakland, California, and has made many concert appearances throughout the country.

The Suite française was originally written for band, and in that form received its world premiere at a concert of the Goldman Band, Edwin Franko Goldman, conductor, on the Mall in Central Park, New York City, on June 13, 1945. In the introduction to the band score, the com-

poser has written the following note: "The parts are not difficult to play either melodically or rhythmically and use only the average ranges for the instruments. For a long time I have had the idea of writing a composition fit for high school purposes and this was the result. In the bands, orchestras and choirs of American high schools, colleges and universities where the youth of the nation are found, it is obvious that they need music of their time, not too difficult to perform, but, nevertheless keeping the characteristic idiom of the composer." An outdoor concert in New York was also the scene of the first performance of the Suite française in orchestral form. It was first heard on July 29, 1945, at a Lewisohn Stadium concert by the Philharmonic-Symphony Orchestra of New York, conducted by Maurice Abravanel. At that time, Milhaud provided this additional information about the music:

"The five parts of the Suite are named after French Provinces, the very ones in which the American and Allied armies fought together with the French underground for the liberation of my country: Normandy, Brittany, Ile-de-France (of which Paris is the center), Alsace-Lorraine, and

Provence

"I used some folk tunes of these Provinces. I wanted the young Americans to hear the popular melodies of those parts of France where their fathers and brothers fought to defend the country from the German invaders, who in less than seventy years have brought war, destruction, cruelty, torture and murder three times to the peaceful and democratic people of France.'

In a letter to this annotator, Milhaud expressed himself further regarding the use of folk material. "I think that there are only two ways of facing the problem," he wrote. "1. By collecting folk music as exactly as possible, and leaving it as it is for archives in libraries. The danger here is that it will gather the dust of forgetfulness. 2. By using a folk melody with all possible freedom in a composition as if it were the composer's own theme, interpreting it in any kind of character, and mixing it with original themes that seem like folk music but are not." It is this second course that Milhaud has taken in his Suite française and in many other compositions, as well, and the excellent results he has obtained have proved his wisdom.

Escale: (Ports of Call)

Jacques Ibert was born in Paris on April 15, 1890. He began his studies on the piano with his mother and taught himself the rudiments of composition. He later entered the Paris Conservatory, where he studied composition with André Gédalge, Roger-Ducasse and Gabriel Fauré. The first World War interrupted his musical career, and he served in the French Navy. After the Armistice he did further work in composition with Paul Vidal. Against the advice of his teacher, he entered the competition for the Prix de Rome in 1919. The contestants were required to write a composition for soloists, chorus and orchestra, and, though he had had no experience in orchestration, Ibert won the prize.

Ibert's principal compositions, besides the present work, include the operas Le Roid'Yvetot. Angelique and L'Aiglon-the last-named written in conjunction with Arthur Honegger; a symphonic poem besed on Oscar Wilde's Ballad of Reading Gaol: Chant de Folie for chorus and orchestra; a 'cello concerto; a humorous Divertissement for orchestra, and numerous ballets and chamber music works.

An excellent evaluation of Ibert's music was given by Henri Prunieres, editor of La Revue Musicale, who wrote in The New York Times as follows: "There is, perhaps, not a single member of the new generation who knows his metier as well as he. In these times, when the greater part of the young people have greater pretensions than knowledge, one finds a real satisfaction in finding a true musician who is acquainted with all the resources, all the subtleties of his art. None better than Ibert knows how to make the most of a melodic idea.... Jacques Ibert attaches directly to the school of Ravel. . . . He delights in the stark style . . . and thus often arrives at 'the bare flash of emotion' for which Debussy strove. . . . Also to be admired in Ibert is the perfect taste, the tact, which enables him to avoid all threatening shoals."

Escales was written in 1922, and was first performed in Paris on January 6, 1924, at a concert of the Lamoureux Orchestra, conducted by Paul Paray. Though neither the score nor the program gave any indication as to the significance of the three movements, the review of the first performance in the Courrier Musical asserted that the composition was inspired by a Mediterranean tour undertaken by Ibert, and proceeded to assign to the movements the names of three ports at which the composer's boat touched, namely: Palermo, Tunis-Nefta and Valencia. Since he has never denied this programmatic outline, and since the character of the music would seem to bear it out, the titles of the movements have stuck.

Incidentally, it might be mentioned that the

nautical connotation of the French word "escale" is a port of call at which a ship puts in rather briefly, for the purpose of refueling and taking

André George, writing in The Chesterian (London, 1926), made the following analysis of the piece: "It was a cruise in the Mediterranean that produced Les Escales. The composer allows his musical sensibility to express itself around three popular themes heard in the course of that voyage. A calm Italian melody, sung very gently by the flute, from the second bar, throws various lights on the first piece, which bears the evocative names of Rome-Palermo. [Rome is not mentioned in the score or elsewhere.] The second movement takes us to the opposite share, Tunis-Nefta; over an oriental rhythm given to the divided strings, and supported by the kettledrum, a melancholy phrase unfolds its chromaticism slowly in the oboe. [This lovely oboe solo is played on this record by the Philharmonic-Symphony's solo oboist, Harold Gomberg.] The third piece, Valencia, derives its inspiration from a Hispano-Moorish refrain, and is very freely developed in the manner of a Spanish rhapsody Notes by PAUL AFFELDER



VOL. 1

"PARAÍBA" "DELICADO" "BAIÃO VAL BAIÃO VEM" "MARINGA" "ESTA NOITE SERENOU" "CHUVA MIUDINHA" "PÉ DE MANACÁ" "TA-HI" "EH! BO!!" "ADEUS, ADEUS MORENA" "MARILÚ" "MACAPÁ" "SAIA DE BICO" "BAIÃO" "PEIXE VIVO" "BAIÃO DE DOIS" TRÊS MARIAS LEAL BRITO e sua orquestra



COM O LANCAMENTO DA COLEÇÃO BAJÃO N.º 1, A MUSIDISC, MARCA O INICIO DE UMA SÉRIE DE DISCOS L. P. COM O RITMO MAIS POPULAR DO BRASIL: O BAIÃO.

NESTA PRIMEIRA SELEÇÃO, VAMOS ENCONTRAR OS MAIS FAMOSOS BAIÕES DOS ULTIMOS TEMPOS, APRESEN-TADOS EM ARRANJOS NOVOS PELO TRIO VOCAL AS TRÊS MARIAS E O PIANISTA LEAL BRITO.

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The New Sounds of FREDDIE HART



Change is usually good — it's a natural refresher and it tends to stimulate growth. But sometimes it's good to go back home, too.

That's sort of the case with Freddie Hart, with his New Sounds and his new association with Capito Records. Yet for both Freddie and Capitol this first album is also a "welcome home" and a return to earlier times, when both were newer to the business of making records and a lot smaller in stature. Freddie made some very fine singles for Capitol in those earlier days, then both went their own ways to do a lot of growing. Grow they did, until today both are household words to Country Music fans — which is getting so that it includes just about everybody who can turn a TV or radio dial. Capitol extends a warm and enthusiastic welcome.

The album shows what Freddie can do today — a top Country singer singing top Country songs, all but two of which Freddie Hart wrote or co-wrote. The first and last songs in the album are the exceptions. "Wirhout You" is by Country colleagues Buck Owens and Gene Price, "Fit to Be Tried" is a Ron Chancey composition. All new songs, all new sounds: the wonderful ones of Freddie Hart. — Wade Pepper

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WITHOUT YOU Buck Owens-Gene Price	
∔AFTER BEING YOUR LOVER Freddie Hart	2:1
ONE MORE MOUNTAIN TO CLIMB	2:30
TEN LONG YEARS AGO Freddie Hart-Jim Thorton-Jim Dale	2:45
→ I CAN'T KEEP MY HANDS OFF OF YOU	1:58
Side Two	
WRITE IT ALL IN (Put lt All In)	2:36
Freddie Hart-Ken Hunt	2:12
THE WHOLE WORLD HOLDING HANDS	2:37
JUST ANOTHER GIRL Freddie Hart	
KFIT TO BE TRIED	

GERPRINTS SHOWED UP ON SKIN which is published by Blue

Book Music & Ching-Ring Music, Inc.



MARIE HARE of Strathadam, New Brunswick, Canada





FOLK-LEGACY RECORDS, INC.

HUNTINGTON, VERMONT

FSC-9



MARIE

Recorded by Sandy Paton Notes by Dr. Louise Manny and Dr. Edward Ives

Marie Hare has been one of the stellar performers of the Miramichi Folksong Festival in Newcastle, New Brunswick, since the annual festival began six years ago. Her songs are almost all from her own family tradition-her great-great grandfather was Ebenezer Whitney, who came to New Brunswick from New England in the 1770's-although a few were added to the family songbag by her brothers who learned them while working in the Canadian logging camps.

Marie is the second youngest of a family of thirteen children. Both of her parents were fine singers and Marie fondly remembers the family gathering in their cozy kitchen for many evenings of singing. Chairs were drawn up near the stove and her parents would teach the children the words of the songs, drilling them in the airs they knew so well. Marie not only learned the songs, she also learned the fine, clear style in which they were sung. She is, indeed, a superb traditional singer.

Side 1:

GREEN VALLEY PATRICK O'DONNELL GREEN GROWS THE LAUREL MAID OF THE EAST THE JAM ON GERRY'S ROCKS THE BANKS OF THE MIRAMICHI

Side 2:

THE WEXFORD LASS BILLY GRIMES JENNY DEAR PETER EMBERLY HER MANTLE SO GREEN







DJ-KICKS

A1 · HOT IN HERRE [DJ-KICKS]

Lyrics written by Charles Brown and Nelly (Jackle Frost Music / BMC Songs, Inc. / ABCAP) * Music written by Pharel Williams and Chad Hupp (Waters Of The Nazearth Publishing / EMI Blackwood Inc. / ASCAP Chase Chad Music / EMI April Music Inc. / ASCAP) * Contains an interporation of "Bustin' Loose", written by Charles Brown, used courtesy of Swing T. Publishing of Volo Ascent Music Inc. and Nouveut Music Company (BMI) * Vocals by Tiga and Jake Shears, recorded at Tuta M6 Studies Brooklyn NYC * Produced by Tiga and Mateo Murphy * Additional Production and mixing by Bablydady * An Undercover Lovers Project Lover Shepels Charles Murphy * An Undercover Lovers Project Lover Shepels Charles Murphy * An Undercover Lovers Project Lover Shepels Charles Charle

A2 · MECHANICAL DUB

Written & produced by Tiga "Virgomanlover" and Mateo "Scratch" Murphy * Copyright control. Recorded live at Virgo Nights 2002, Club Rainbow-Ites.

AA1 • MAN HRDINA [DJ-KICKS]

Written by Tiga Sontag • Produced by Tiga and Mateo Murphy at The Mode Studios in Montreal • Copyright control.

Mastered by Bo Kondren at Calyx Berlin Photography by Marek Vogel • Artwork by Klaus Dahmen





THE CLOCK THAT WENT BACKWARDS

331/3 RPM LONG PLAYING HIGH FIDELITY PERMADISC

MUSIC and MUSIC

Plus WAGNER "Lohengrin"

and "Die Meistersinger" Preludes

JUNG PEOPLE'S RECORDS



For Creative Children Whose Parents Want Them to Love, Understand and Grow with Good Music

THE CLOCK THAT WENT BACKWARDS Music by RICHARD MOHAUPT Story by DELMAR MOLARSKY Told by DENISE ALEXANDER and DAVID ANDERSON

When the pendulum of an old grandfather clock reverses itself and the hands begin to go backward, a little boy and a little girl are transported back in time. First they are brought back to the elegant court days of Mozart, with the Minuet from "Don Giovanni," then they go back to the adventurous days of Christopher Columbus, with the music of "Sumer Is Acumen in." They go back to early Medieval times and the singing of a Gregorian Chant by a cathedral choir, and at last back even to the days of the Cavemen and their primitive music. When the clock returns to normal motion the children are brought home again just in time to hear a new recording of a present day piece of music. The journey has let them hear many wonderful kinds and styles of music-from the shouts and beats of primitive Cavemen, through early church music, on to a Mozart minuet, and, finally, music of our own day.

ROUND AND ROUND Fun and Facts on the Fugue Told by DAVID ALLEN with THE EUGENE LOWELL CHORUS

Melodies are ideas told in music rather than words. But, like stories, melodies can be told in many different ways. We call these different ways of presenting melodies "musical forms." This record tells you about two musical forms: the ROUND (another name for it is CANON) and the FUGUE.

In writing a ROUND or a FUGUE the composer follows certain rules to make the melodies fit together. These are called the rules of COUNTERPOINT. And, just as the rules of grammar change with the years, so the rules of COUNTERPOINT today are different from those followed by composers of the past. The FUGUE on this record was written by Johann Sebastian Bach (1685-1750). Bach is considered the greatest master of the FUGUE form who ever lived.

Row, row, row your boat

Row, row, row your boot Gently down the streom. Merrily, merrily, merrily, merrily, Life is but a dream

Come follow, follow me

Come! Follow, follow, follow, follow, follow me, Whither shall I follow, follow, follow, Whither shall I follow, follow thee.

To the greenwood, to the greenwood, to the greenwood, greenwood tree.

IGOR STRAWINSKY (Pronounced Strah-vin-skee)

Conducted by WALTER HENDL Written by RAYMOND ABRASHKIN

Strawinsky planned to be a lawyer but became a composer instead. When he was in his twenties he left the University of Heidelberg where he was studying and returned to Russia to study music. Later he went to live in Paris where he wrote many of his most famous compositions. In 1936 he came to live in the United States.

His music sounded very strange and new to people when they first heard it. The famous writer, Gertrude Stein, described what happened at the first performance of Strawinsky's ballet, "The Rites of Spring"-how people began to fight with one another, to mash their hats, to hit one another with canes and even got so excited that they fell out of their seats. The noise of the people in the audience was so great that much of the music itself wasn't even heard.

Now-a-days no one is upset any longer and Strawinsky has become recognized as one of the world's most famous composers.

Whether you will like this music or not we are sure that it will be fun to know something about a modern composer.

YOUNG PEOPLE'S RECORDS-CHILDREN'S RECORD GUILD APPROVED BY BOARDS OF EDUCATION AND IN DAILY USE IN THOUSANDS OF SCHOOLS IN ALL 50 STATES AND CANADA

What Parents Should Know About This Record

THIS record introduces your child to a variety of musical styles and forms which will enjoyment of good music. While learning about music, children should not be concerned with about music, intermediate the concerned with about music, while sender the concerned with about music, while senders the concerned with about music, while senders the concerned with about music children should not be concerned. about music, children should not be concerned with chords, intervals, cadences, etc. -the technical language of music. Rather, they should bear counds, all kinds of musical sounds, and know that they enjoy them. Then music will be a real source of pleasure. In addition to bringing youngsters the music of many different periods, "The Clock That Went Backwards" offers brief descrip-tions of the costumes and people of former

That Went Backwards' offers bird descrip-tions of the catumes and people of former times, which help the child to understand. Children offer think that all good music was written by people of past centuries. The was written by people of past centuries. The was written by people of past centuries. The past people of the people of the people of the past people of the "Roand and Roand" explains the rules of counterpoint. As your child learns about the other varies described on the people of the people of the other varies described on the people of the people of the other varies described on the people of the people of the other varies described on the people of the people of the other varies described on the people of the the people of the the people of the people

other varied selections on this record), his enthusiasm and interest in serious music will be awakened. You can enhance this interest by playing short musical pieces from almost anything in the family record library.

A Note About the Concert Selections ...

DURING THEIR EARLY YEARS, the music that children love best is the music that makes them want to move. Your child will makes them want to move. Four reliad win enjoy music more when he can feel it in his muscles and it becomes a part of him. If you offer him a song about a train, the words, melody and rhythm should help him be the

To accomplish these results, all music for children need not be story, songs or activity material about trains, fire engines, trucks and cowboys. If it is selected at a level that

minterial about rains, five engines, rucks assures understanding and interest, entered music can become an important part of your Charles and the state of the st

point bring to a melody.
When your child listens to these master-pieces, he will be developing a natural taste for fine music. The works of Tchaikovsky, Beethoven, Mozart, Haydn, Wagner and Beethoven, Mozart, Haydn, Wagner and other great composers will become a normal part of his everyday life. And instead of the confusion and distate that youngsters often feel when they first hear classical music, he will discover an appreciation and under-standing of its enduring pleasures that he will carry into adulthood.





LIBERTY

the first twelve sides THE JUST IV

THE UNIVERSAL SOLDIER • SAN FRANCISCO BAY BLUES • MIDNIGHT SPECIAL GONNA BE SINGIN' IN THAT LAND • YOU GO THISAWAY • SWEET MOLLY O • TAKE IT SLOW 'N EASY • DOGGIES • STELLA'S GOT A NEW DRESS • TEN O'CLOCK, ALL IS WELL • THE LITTLE HOUSE • FOG HORN • • • •







It takes just four seconds of listening to realize that The Just IV is not just another one of the many folk groups born in the fertile days of the "folk music revival." The Just IV is different. The Just IV is four things: A sound, a concept, a dedication, a love

the first twelve sides

The sound is unlike that of any other group. It is a sound born of lusty enthusiasm and deep re many roots from which their music draws sustenance.

The concept involves a strong belief in those roots from which their music has evolved: from the basic follows song tradition of England, Ireland, and Scotland; from the blues of America and its gospel tradition; from the music of the frontiers of America as it grew from the East to West. Further, the concept includes the belief that music includes the music of the present, including the music of the jazz greats, as a part of the folk heritage. The concept is that today's folksingers have both a need and an obligation to express in their music the influences with which they have lived and which have shaped their approaches to the business of singing the universal stories of people.

The dedication is delineated in the name of the group. The word "Just" refers not to a numerical limitation

The decication is deministed in the links of the group. The word Just refers not to a numerical limitation but to the basic ideas of justice, freedom and the rights of man. The love, and perhaps this is most important, is a love for what they are doing and for whom and with whom they are doing it. A love for each other in their chosen work, which love communicates itself directly to every audience for whom they sing; a love that adds excitement and delight to every song they sing.

The People They Are

The Just IV was born in late December, 1962. Folk music's gain was the academic world's loss, because the birth of the group required Cincinnati's Ellen Haven and Milwaukee's Hod David, Jr. to leave Evanston's North-

western University. Ellen was a sophomore in the pre-nursing program, Hod a junior in the school of theatre.

They decided what they wanted to do musically was more important to them than the immediate completion of their studies. They joined Jim Jourdain, a New York-born musician who had recently been discharged from the Navy and who was working in Chicago as a folk single; together they began to call themselves "We Three. Ellie, Jim, and Hod had been together for only a month or so when they met Sean O'Brien at a hootenanny at The Rising Moon in Chicago. Sean, who had had a varied career as a jazz bassist, radio announcer, actor, and

writer of music, was somewhat cynical of being asked to hear "another college group." This time what he heard surprised and delighted him. "They had a gutsy sound and made no attempt at fullabying. They believed!" Sean had some advice to offer the young trio about their arrangements, and hours later the We Three had become The Just IV.

Since then, to the delight of all who have heard them, they have raised their voice in song from New England to Florida: from British Columbia to California.

The Instruments They Play

Each member of the group brings something distinctive and personal to the total instrumental effect. Ellen comes from a musical family and plays six-string guitar and tiple, a ten-stringed Portuguese instrument similar comes from a musical family and plays six-string guitar and tiple; a ten-stringed Portuguese instrument similar o a ukulele. Not had played jazz guitar in a combo while in high school at White Fish BAy, Wisconsin, With the group he plays six-string guitar, twelve-string banjo (yes, that's right), and bass, lim, The Just IV's most staunot traditionalist, japos six and twelve-string guitar and the comb Sean plays bass, five-ting banjo, and the flute.

The Songs They Sing

To open the album, "Gonna Be Singin' In That Land" presents the group's "white gospel" style, with poly To open the about, some a sign in that some presents we groups a white goaps a sign, that you, righthing phrasings and jazz lines song throughout the song. Using ragtime as a musical attention center, the group combines rag with the rhythmic elements of jazz and a heavy syncopation in "Midnight Special" with a

group comfines rig with the trythmic elements of jazz and a nearly synopation in "Midnight Special with a counterpoint line sough by Mod and fell magainst the straight verse singing of Jim and Sean, "You Go Thissawy," "You Go Thissawy," "You Go Thissawy," "You Go Thissawy," "You Go Thissawy, "You Go Thissaw," "You Go Thissaw," "You Go Thissaw, "You Go Thissaw, "You Go Thissaw, "You Go Thissaw, "You Go Thissaw," "You Go Thissaw, "You Go Thissaw, "You Go Thissaw," "You Go Thissaw, "You Go Thissaw," "You Go Thissaw, "You Go Thissaw," "You Go Thissaw," "You Go Thissaw, "You Go Thissaw," "You Go Thissaw, "You Go Thissaw," "You Go Thissaw," "You Go Thissaw, "You Go Thissaw," "You Go Thissaw,"

ness and oneer. Toografs orings the justy voice or jum bourdain to the fore in a movem arrangement encompassing the felling of the driving qualities of the old west.

"The Universal Soldier" presents a plea for world peace in words as strong and uncompromising as the group's feeling about it, hold sings lead in "The Little House," a playful bit of winning voice field along. The picture esque song called "Stella's Got A New Dress" shows the ability of the group to create still another mood.

In singing the ballad, "Fog Horn," they come as close to an ideal blending of folk and jazz as one can get. In "Ten O'Clock, All Is Well" Ellen's voice tells, in the tradition of an old storyteller, the haunting lament of a woman left behind. To close, The Just IV do the well-known "Molly Malone" but in a more modern version, here titled "Sweet Molly O."

Stacey Williams



Fretless STEREO 101

The Campbell Family: Champion Fiddlers



During the past decade, there has been a resurgence of interest in fiddling in New England, Many contests are held each year which attract people from all over the U.S. Frequent winners of these fiddle contests are the members of the Campbell Family.

Ken Campbell is/a self-taught musician. For many years he played classical violin before friends introduced him to fiddle music. Ken quickly adapted the tunes he heard at contests and on records to his classical style.

Ken has two sons. 'Ken's younger son, Scott, who is fourteen, began playing fiddle only four years ago. In this brief period, he has become quite adept at contestistyle fiddling. Scott is a favorite at the local contests. His versions of such modern favorites as "Black Mountain Rag" and "Rubber Dolly" which appear an this record make it clear why.

Ken's older son, Jon, plays tunes from the Irish-American tradition. He learned most of these tunes from older fiddlers living in the Vermont area. Jon also accompanies Ken and Scott on the twelve string guitar. Ken's daughter, plays the piano accompaniment on this record.

In the beautiful hills of Vermont, the group called "The Campbell Family Fiddlers" lives, works and plays. They are self-taught fiddle players and makers and champion both arts, reviving, revitalizing, and reliving some of what grandfather valued. Scott (age 14) with four short years of playing seems destined to become a "Heifetz of the Hoedown". Jon, who prefers classical violin, is their greatest exponent of Celtic fiddling, and does all their guitar work. Beth, who plays Brahms, Bach and Beethoven adds a very versatile piano back-up, Ken? Well, he just makes the fiddles and then goes along for the ride.

In this album which is intended more for education than end tertainment, we have strived not for the perfection of professionalism, but to maintain the authenticity of flavor from whatever country, or section of the country the music originated, be it Irish "lilt", or Scottish "snap". We have, however, tried to make it so things will not be all spinach and no dessert. We hope that there will be no end to your enjoyment of this music.

Ken Campbell

Side One

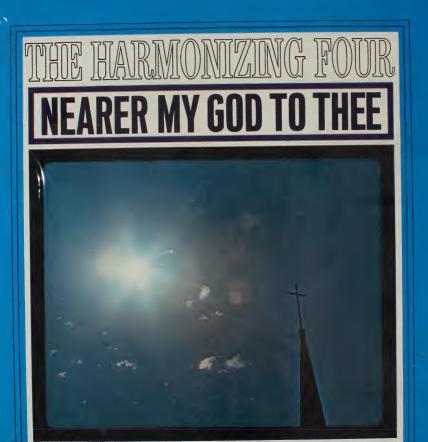
- 1. Fisher's Hornpipe (Scott)
- 2. Big John McNeil (Scott)
- Golden Slippers (Scott)
- Memory Waltz (Ken)
- Elfin Jig (Ken)
- Blue Mountain Hornpipe (Scott)
- Shannon Waltz (Scott)
- Ice on the Road (Scott)
- MacKenzie King Strathspey (Jon)
- Regfer's Hornpipe (Ken)
- 111. Devil's Dream (Ken)
- 12. Swallow Tail Jia (Jon)
- 13. Mocking Bird (Scott)

- Black Mountain Rag (Scott)
- Ashton Rose Waltz (Ken)
- Old Box Stove (Scott),
- Boil 'Em Cabbage Down (Jon)
- Lark in the Morning (Jon) The Old Favorite (Ken)
- Billy Wilson's Clog (Scotf and Ken)
- 8. Angus Campbell (Scott)
- Shadow of the Mountain (Ken)
- The Devil's Delight (Ken)
- Rory O'Moore (Jon)
- 12. Dusty Miller Reel (Ken)
- 13. Rubber Dolly (Scott)

Ken Campbell — fiddle Scott Campbell — fiddle Jon Campbell — fiddle and guitar Beth Campbell -- piano

Produced by David Green Engineered by Michael Couture Photography by Dikmar Studio Recorded at Earth Audio Techniques, North Ferrisburg, Vermont

@ Philo Records Inc., The Barn, N. Ferrisburg, Vt.





The first name in gospel recordings...



YOUR PROGRAM FOR THIS PERFORMANCE

SIDE ONE

AMAZING GRACE ARRANGED BY JOE WILLIAMS BLESSED JESUS

ARRANGED BY JOE WILLIAMS

NEARER MY GOD TO THEE
ARRANGED BY JOE WILLIAMS

JESUS LOVES ME ARRANGED BY JOE WILLIAMS

DON'T WORRY ABOUT ME ARRANGED BY JOE WILLIAMS

GOD IS REAL

SIDE TWO

STEAL AWAY ARRANGED BY JOE WILLIAMS

I MUST TELL JESUS ARRANGED BY JOE WILLIAMS

SWING LOW, SWEET CHARIOT ARRANGED BY JOE WILLIAMS

I KNOW THE LORD LAID HIS HANDS ON ME ARRANGED BY JOE WILLIAMS

WAITING ON JESUS ARRANGED BY JOE WILLIAMS

COME TO JESUS ARRANGED BY JOE WILLIAMS

ABOUT THIS FINE RECORDING

The Harmonizing Four have been singing since 1927. They started as kids in Dunbar Elementary School, in Richmond, Virginia, and they have been exciting people ever since. These are four youngsters who blend their hopes and their voices in a manner that has made them world famous. Although The Harmonizing Four. alone, are not responsible for the current excitement of spiritual and gospel music they have been prime contributors in pushing its popularity forward to peaks never before equaled in the gospel world. Listen now to what promises to be a tonic for your soul-THE HAR-MONIZING FOUR

OTHER RECORDINGS AVAILABLE OF SIGNIFICANT INTEREST

- EX54 PRESENTING THE COGICS

 THE COGICS
- EX55 UNCLOUDY DAY THE STAPLE SINGERS
- EX56 MACEO WOODS -AMAZING GRACE - MACEO WOODS
- EX59 THE ORIGINAL FIVE BLIND BCYS - 5 BLIND BOYS
- EX61 GOD WILL TAKE CARE OF YOU - HARMONIZING FOUR
- EX62 SAVIOUR PASS ME NOT

 SWAN SILVERTONES
- EX 66 SEEK YE THE LORD THE
- EX 67 SWING LOW SWEET
 CHARIOT STAPLE SINGERS
- EX 68 **REACH THE HEART** NORTHEASTERN MICH. ST. CHOIR
- EX69 THE SOUL OF THE CARAVANS THE CARAVANS
- EX71 TRUE CONVICTIONS 5 BLIND BOYS
- EX72 THE BEST OF THE HARMONIZING FOUR — HARMONIZING FOUR
- EX75 LET'S GO TO CHURCH TOGETHER – SWAN SILVERTONES
- EX76 SOUL OF THE GOSPEL HARMONETTES GOSPEL HARMONETTES
- EX79 SING FROM THE TOP OF THE HILL - HIGHWAY OC's

Cover photo and design | George S. Whiteman

בטוד ארכטה חורשים - כמחצית חודש אוכמובר -ימלאו זו 21 שנה. כחזותו החיצונית אין הוא שונה מאלפי מספר 2 השיב לו: "הכתן שד צעירים בני נידו הפוזרים ברחבי הארץ. הוא בעל קומה שיצא עם מטופו להפצצת שדות תעופה, לצליפת שיירות. יים..." היתה זו החוויה העמוקה ממוצעת. גופו מוצק, שיער ראשו המקורול נפנש עם מסרק להייפול קינייתותחים ומעל הכל לקרבות אויר עם ממופי מהם יים... היתה היים היותר העניקה שביב על היים ביבל של היים בילות מני מעידות על יוושר "מיניבוצ" העולים בררגה אחת על מסוסו שלו – הסוסר





The Walls (ame Tumbling Down

סנו ז., השתתף בהפלת

סים מתפיצים כתיצאת מפנישה







ווג "מירז״ם" נגד 4 "מיג 19"

- הוזנקנו בבוקד מעל אל-עדים, היתה כבד סטדה עבודנו. ביקשו

עוד אחד ממפילי מיג 19 את איזור נתביה. היזנקנו דית קרקע. לאחר גיליי הסטוסים.

שדות התעופה של סיני הם בתי קברות

. is seal until the anis time. ough St. wps rushweak re-

me and a gas tank at an airfield in Sinai strated by the Israeli Air Force. **STEREO**

are abandoning their positions and their homes. Move in quickly and capture as much of your sector as you can

The order goes through the entire force, armour and infantry, like an electric shock. Binoculars study what is happening in the bunkers just across the way. Is it

The half-tracks with the black harrels of th *ruding ahove the really only .) à vast military me , move against the half-track at the sin 7 sembled at the sin 7 nd in the cucalyptus sernation see the first

mand half-t its ranges, l the Heights of smoke aft the Syrian denly seem out flickers

The Walls (ame Tumbling Down (The Six-Day War) one Kessing up a trice continuous dist. Every few see the billowing clouds are spart by a black most now a heavy faring on the ready.



commanded by Col. Albert had

established a firm foothold on the

Heights on the road linking Banias

and Knneitra, and all the Syrian first line defences north of Mishmar Hayarden are in our hands. In the course of the night, the

armour regrouped and waited a

for coonter-attack which never came. Helicopters landed literally

on the firing line to remove the

With morning, the forces con-tinoed their advance along all

fronts. From Zo'ara, an armonred brigade set out for Knneitra.

Another armoured force moved off with a view to linking up with

the first on the outskirts of

Kuneitra. A third force broke

through from the Ashmora area,

mounted the dirt track laid down

for the pipeline from Sandia to Lebanon and continued on it in a

after several hours of nnceasing

pressure, when one position after another was taken by storm, after

officers suddenly began to "disappear," firing suddenly dropped. The enemy soldiers began to run

away, and in a few minutes the

whole front was infected, from

Banias in the North to Tawafik

in the South. Everyone is fleeing,

sootheasterly direction. The Syrians pot up a stiff resistance till about noon. Then,

woonded.

SIDE 1

1. BIBLICAL CITIES

(I. Borodo/S. Rosen-ACUM-3:08) 2. THE BALLAD OF THE DRUZ

(A. Naeman/A. A. Naomi-Certron Music-ASCAP-3:12)

3. OATH TO JERUSALEM (A. Nof-Certron Music-ASCAP-2:50)

4. THE WAILING WALL

(D. Seltzer/J. Gunzu-ACUM-3:45)

5. THE RED ROCK (J. Zarai/H. Hefer-Sam Fox Pub. Co. Inc./Kradar Music-3:50)

6. THE STRAITS OF TIRAN

(R. Gabbai/A. Ettinger-Edition Eddie Barclay/Pantor Music-BMI-3:55)

1. THE COWBOY SONG (J. Admon/M. Ragiv-ACUM-3:23)

2. MY FIELD

(J. Admon/i, Schoenberg-Merkaz Letarbut-ACUM-3:22)

(I. Raveh-Certron Music-ASCAP-2:57)

(I. Raveh-Certron Music-ASCAP-2:42)

5. SHEPHERD MOODS (I. Raveh-Certron Music-ASCAP-2:23)

6. MOUNTAIN LANDSCAPE

(I. Raveh-Certron Music-ASCAP-2:22)

PRODUCED BY AUBREY MAYHEW

Cover Designed by Pinwheel Studio

Printed in U.S.A.

© 1970 CERTRON CORPORATION

so many of our dreams lie. Be

trees covering the crest of Mt. words can describe the dimen-Moriah, the Temple Mount, Standlusty, sweaty,

dstained,

next to them

MANUFACTURED BY

command hall CERTRON CORPORATION MUSIC DIVISION & that of the 1226 16th Avenue South . Nashville, Tennessee

one kicking up a thick clinid of brown dust. Every few seconds, the billowing clouds are torn apart by a black moshroom: the Syrian artillery is laying down a heavy barrage on the road, par-ticularly in the violnity of the hridge

One by one, without any order being given, we exchange our "tembel" hats for steel helmets. The men on the half-tracks, who until now had stood up to see what was going on, grab seats behind the relative safety of the armoured steel sides.

guns dug in I.D.F. artiller More and me climbing op in their wak The battle fo into high ge

> Let th t first. instructed



O.C. Northern Command, Brig. Elazar, studie

The Israeli flag flies proudly from the dread

with hun ay in his nder his n Comving the

by radio:

ake battle

armoor

to Kafi

e one of anks are

e village.

stop the

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the tanks

hting on

l, Brig.

eady." calls: "A

officers transy cease-e in the units on on the

The armoored units in the North set out in pursuit, knocking out tanks and positions that were still manned as they go. Some of the enemy tanks were captured intact, enemy tanks were captured intact, with their motors and signal.

A thouse sound, and the mill-study comes short, in the midst of war, was and and the mill-study comes short, in the midst of war, was the sound and the mill-study comes short in the midst of war. Wall, trying to teach the worn the view of though the midst of war.

soldiers and civilians alike.

A shiver ru

The order co



FOLK SONGS

THE WILBURN BROTHERS







THE SIG NEARTHREAK . WIL-IVIN' IN GOD'S CDUNTRY ...





THE WILBURN BROTNERS





Seed 1. ROLL ON BUDDY ROLL ON 2. COTTON FIELDS

3. IF YOU DON'T LOVE ME

4. GOOD OLD MOUNTAIN DEW Total 5. BARBARA ALLEN

6. GRAVEYARD SHIFT

Teddy Wilburn-Doyle Wilburn Arr. & Adapt. By Dave Fisher Teddy Wilburn-Doyle Wilburn

Bascomb Lunsford-Scott Wiseman Arr: & Adapt. By Teddy & Doyle Wilburn Doug McDonald

1. LITTLE HOME IN TENNESSEE

. 3. MICHAEL

4. WHAT'S GONNA BECOME OF ME Jers 5. LEFT MY GAL IN THE MOUNTAINS

3-04 6. BENEATH THE WILLOW TREE

Teddy Wilburn-Doyle Wilburn Ted Weems-Country Washburn

Arr. & Adapt. By Teddy & Doyle Wilburn Teddy Wilburn-Doyle Wilburn Carson Robison Teddy Wilburn-Doyle Wilburn

No entertainers in our business had a lower or more humble beginning, none endured a longer and harder struggle. By the same token no small singing group has risen to greater heights. They now appear regularly on the Grand Ole Opry, the world's greatest country music show, occasionally appearing on various network TV shows-like the Five Star Jubilee, the Ozark Jubilee, the Arthur Godfrey Show and in many of the most prominent auditoriums, theatres and coliseums throughout the United States and in a number of foreign countries. As for awards, the Wilburn Brothers have been voted, for the past two consecutive years, by disc

In this album, the Wilburn Brothers are champions again in more ways than one. The Wilburn Brothers are backed by a selected group of Nashville's top musicians, which gives each of these great songs a presentation that leaves nothing to be desired.

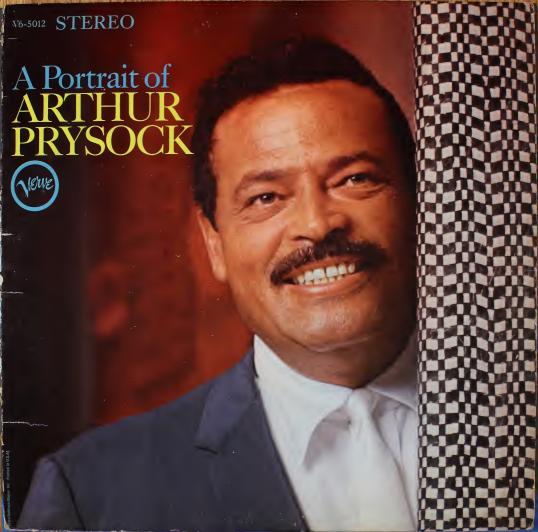
jockeys across the Nation as the Number One Best Small Vocal Group.

So in this parade of outstanding folk songs, good talent and simple but clever arrangements, I believe that you like I, will not only find your favorites, but that each one will be a favorite of yours, and that you will further agree that recording-wise this is the greatest effort yet by the Wilburn Brothers-one of the greatest duets of all time. The Wonderful Wilburn Brothers-Teddy and Doyle.

Bob Jennings



THIS IS A HIGH-FIDELITY RECORD! For proper reproduction use RIAA or similar Record Compensator setting.



Portrait of



V/V6-5012

Side 1:	
1. Ebb Tide	3:30
2. Stella By Starlight	2:29
3. I'll Be Around	2:37
4. Because	3:10
5. There Will Never Be Another You.	2:47*
6. Am I Asking Too Much?	2:34
Side 2:	
1. Autumn Leaves	2:29
2. Jet	2:45
3. Are You Ready For A Laugh?	2:45
4 I Wonder Where Our Love	

Arthur Prysock is a part of the adult rehellion.

.2:40

...3:03*

.2:45

Has Gone? ...

6. My Wish

5. Where Can I Go?

When this album was recorded, pop music was dominated by rock and roll as never before. Everyone said that a "good" singer could not make it, but in a short time the record had sold 50,000 copies and was on all the trade "charts".

There had to be a romantic reaction against the tyranny of teenage tastes. It was a long time coming, but it was inevitable. The Twist and other dances in its train swept the world, and everybody tried to "get with it," to shake off a few years to the strong rhythms the young "In Crowd" preferred. Adult sympathies, however, moved quickly on to other things,

Arthur Prysock's success was one of the first examples of a return to more sophisticated values. Prysock grew up in the big band era, winning his first national recognition with the Buddy Johnson orchestra, Johnson himself sang the rhythm tunes, his sister Ella the blues. The romantic songs were Prysock's forte, and during his eight years with the band he mastered the art of emotional communication.

What Billy Eckstine was to Earl Hines, or Frank Sinatra to Tommy Dorsey, he was to Buddy Johnson. Tall and handsome, his love songs unfailingly touched the feminine heart.

The difference between teenage loves and passions and those of adults is a matter of experience and sophistication. These are qualities implicit in Prysock's smooth delivery. His voice can be tender, comforting or loving. It encompasses the husky crack that goes with heartbreak, and it can suggest a number of amorous moods and situations.

This quiet man with the rich haritone voice prefers to sing his story rather than talk about it. He sings it with feeling, in a way which makes every song sound personal, as though it happened to him and he were telling each individual listener about it heart-to-heart. There is nothing of the amateur, nothing raw, in his approach. He is a professional. He knows how to read a lyric and how to phrase. The numhers he chooses-some familiar and some not so familiar, some simple and some demanding ments by Mort Garson, who well knows how -are the best evidence of his taste.

A very good idea of his scope and artistry is provided by the twelve songs in this set. In effect, they compose a musical portrait of Arthur Prysock-what he is, what he does, and how he does it. They also show that the idiom of romantic song is by no means so limited as many suppose. Many kinds of love lie between triumph and failure, and as Prysock sings, he seems to know them all.

Take the opening selection for an example. Arthur Prysock, the man and his emotions. From his consistently masculine standpoint, he explores all the dramatic possiblities of Ebb Tide, not forgetting that of "the oncoming tide." Stella by Starlight is happily celebratory and happily rhythmic, but Alec Wilder's I'll Re Around is an almost confidential revelation of affection in this interpretation, Appropriately enough, Because is a hand-on-heart dec- *Arranged and conducted by: Joe René

laration in an old tradition, but There Will Never Be Another You, which has become a contemporary standard after twenty-five years. is a graceful updating of the lover's perennial sentiment. On Am I Asking Too Much? however, he gets up from his knees to deliver a cooler, cautionary statement,

The contents of the second side are no less varied. The classic melancholy of Autumn Leaves is contrasted with the more electric and dangerous character of Jet in "the midnight maze." Warmly sung. Are You Ready for a Laugh? and I Wonder Where Our Love Has Gone? are different essays on the subject of devotion, the second being a composition by Prysock's old boss, Buddy Johnson. To close the program, a subjective Where Can I Go?, at once questing and despairing, precedes the climactic outpouring of generosity required by Meredith Willson's My Wish.

Behind the voice on nearly all these performances are skillfully wrought arrangeto use strings for heightening the intensity of romantic fervor. A spicy effect is also achieved by the flute and, on Jet and Stella by Starlight, hy a swinging tenor saxophone. Joe René was responsible for the arrangements of There Will Never Be Another You and Where Can I Go? on both of which a choral group is added to the orchestra and its soaring strings.

These warm, mellow, instrumental sounds are the frame for a distinguished portrait of

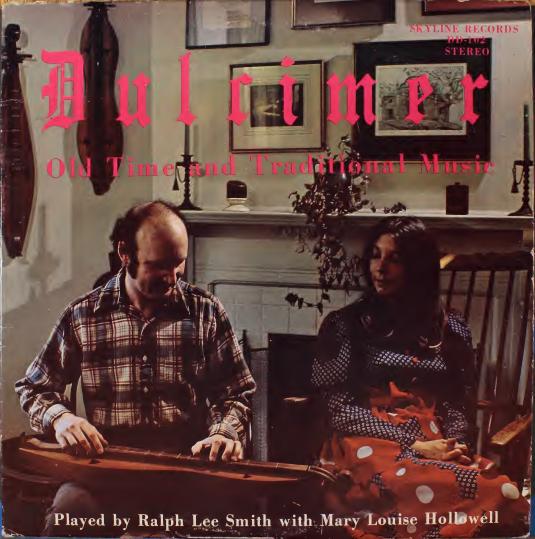
STANLEY DANCE

PRODUCED BY HY WEISS Director of Engineering: Val Valentin

Cover Design: Acy R. Lehman Cover Art: Charles Stewart Arranged and conducted by: Mort Garson

This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

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Dulcimer

Old Time and Traditional Music

Until recently, the Dulcimer was one of the least known instruments in the American Folk Music tradition. Today it is enjoying a great renaissance in popularity, and there seems no reason to believe that it will ever return to its former state of rarity and obscurity.

A generation ago, knowledge of the Dulcimer was largely confined to a small number of didtional craftsmen and musicians of the Appalacian region, and to a small group of folklorists and scholars. Now amateur and professional musicians are playing them. The fascination of the Dulcimer's history, the variety of its types, the special quality of its sound, and the extent to which craftsmen and musicians can bring their own creative ideas to Dulcimer-making and Dulcimer-playing, are rapidly changing it into one of the best-known and best-loved of folk instruments.

A major charm of the Dulcimer is the simplicity of the traditional playing styles. Nearly everyone can play a tune on it the first time that he has the instrument in his hands. At the same time, the complexities of its diatonic scale, of its many possible tunings, and of its potential for varied chording and picking patterns, pose challenges to the most accomplished musician. A body of playing lore is still in the process of being created, both by country musicians and by the legions of new enthusiasts in the nation's cities and on campuses who have succumed to the Dulcimer's fascination.

Lovers of the instrument and its music soon discover that there are few recordings that provide a broad overview of the Dulcimer's capabilities, and of the types of tunes and songs to which it is adapted. To make this record, Ralph Lee Smith has chosen a wide range of material, from traditional ballads to 19th century parlor songs; has used Dulcimers with three different stringing; has employed many tunings; and plays in a variety of strumming and picking styles. Mary Louise joins him in singing a number of the songs, a third voice and Guitra are added by Don Depoy, and Dean Havron picks the Banjo licks the Sanjo

A fiver enclosed with the album gives brief information on the history and recent evolution of the Dulcimer, describes the instruments and tunings used for each song, gives guidance for those who wish to play the songs themselves, and suggests books, articles, and other recordings that Ralph and Mary Louise regard as most interesting and informative to the amateur Dulcimer enthusiast, whether he be listener or player.

Skyline Records is proud to present this record, which it hopes will add momentum to Armania's growing romance with a part of its musical heritage that has been so long and so undeservedly neglected.

Ralph Lee Smith, a native of Cheyney, Pennsylvania, is a well-known folk musician who specializes in traditional American music. Both by himself and as a member of such groups as the Strict Temperance String Band and the Yankee Carpetbaggers, he has performed in Carnegie Hall, at the National Folk Festival, and at numerous concerts sponsored by collegs, universities, and folk music societies. Other recordings of Ralph Lee Smith include Allan Block and Ralph Lee Smith, Meadowlands MS-1, on which he plays Banjo, Guitar, Harmonica, and Dulcimer on a number of traditional melodies, with New Hampshire fiddler Allan Block.

Mary Louise Hollowell of Chesapeake, Virginia, has been singing tradition music since hearly childhood days. Her family on both sides have lived for generations in Southern Virginia and rural North Carolina. In January, 1973, Rajbh and Mary Louise gave their first joint concert at Middletown, Va. under the auspices of the Folk Music Society of the Blue Ridge.

SIDE ONE

- 1. BUFFALO GALS-1:04
- 2. OLD MAN AT THE MILL-1:26
- 3. GOODBYE, LITTLE BONNIE, GOODBYE-3:30
- 4. CHICKENS ARE A'CROWIN'-2:29
- 5. OVER THE WATERFALL-1:51
- 6. SOMEBODY'S TALL AND HANDSOME-1:04
- 7. OLD MULE-2:05
- 8. MULE- :38
- 9. ORANGES AND LEMONS-1:23
- 10. BONNIE SWEET ROBIN- :53

SIDE TWO

- 1. WHEN ARE YOU COMING TO SEE ME?-2:25
- 2. SALLY IN THE GARDEN-1:24
- 3. WATERBOUND-2:47
 - BALLAD TUNES
- 4. THE THREE RAVENS-1:26
- 5. THE BAILIFF'S DAUGHTER OF ISLINGTON- :36
- 6. CLUCK OLD HEN-1:39
- 7. THE ASHGROVE-1:02
- 8. THE UNQUIET GRAVE-2:45
- 9. GOLD WATCH AND CHAIN-2:52

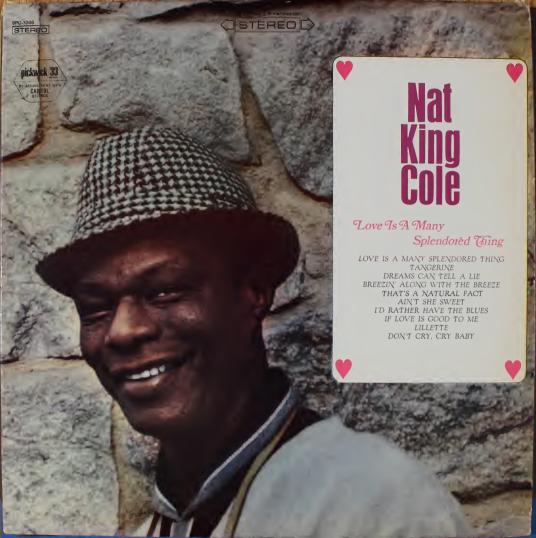
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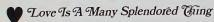
RECORDING ENGINEER: John Major

PRODUCED BY: Don DePoy for Skyline Records, Inc. Route 1, Box 65F Stephens City, Virginia

COVER PHOTO BY: Don DePoy



Nat King Cole



The voice of Nat King Cole was his passport into the hearts of music lovers everywhere. He began as a piano player at the age of four and grew in every facet of the music world until he was at the very top. His first musical group was a fourteen piece band that he organized in high school. After graduation, he went into a musical review entitled "Shuffle Along" and then formed the famous King Cole Trio. The trio was the springboard to national fame. Millions enjoyed their network radio program and their successful records. Nat Cole's recordings of "Nature Boy", "Mona Lisa", "Too Young" and "Straighten Up and Fly Right" - the last of which was his own composition, endeared him to all America. As his fame grew, the world came to know Nat Cole and to love him as did America. The tremendous success of his personal appearances in Europe and South America added to the legion of Nat King Cole admire.... Nat Cole's tragic death in 1965 was a loss to t\$\frac{1}{2}\$ world of music as well as to his countless fans.

Here, then, is the man whose melodious voice and smooth style won him respect and admiration. Each of the songs in this album will bring you the Nat Cole magic all over again, Old favorites like "Ain't She Sweet" and "Breezin' Along with the Breeze" swing with the special Nat Cole treatment. "Tangerine" is a well known Cole signature, as is "Lillette". The velvet voice of Nat Cole singing the blues is a rare musical experience, as is his own arrangement of "That's a Natural Fact" and "Don't Crv. Crv Baby".

There can be no tribute to Nat King Cole quite as eloquent as his own voice. No words can describe his work as well as few minutes of listening to his records. And so it is with great pride that we present Nat King Cole.



nickwick 33 CAPITOL



SIDE 1		SIDE 2	
ove Is A Many Splendored Thing (Miller Music)	2:38	If Love Is Good To Me (Jefferson Music)	2:43
angerine (Famous Music)	2:43	Breezin' Along With The Breeze	2:29
hat's A Natural Fact (Crestview Music)	2:34	Lillette (Jefferson Music)	3:00
reams Can Tell A Lie (Shapiro/Bernstein)	2:56	Don't Cry, Cry Baby (loy Music)	3:03
d Rather Have The Blues	2:51	Ain't She Sweet (Advanced Music)	2:50

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PICKWICK/33 Stereo records should be played only on phonographs equipped with a Stereophonic cartridge and modele A product of Pickwick International, Inc., Long Island City, 1, New York.

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STEREOPHONIC



Songs from DOCTOR DOLITTLE

MY FRIEND THE DOCTOR

TALK TO THE ANIMALS

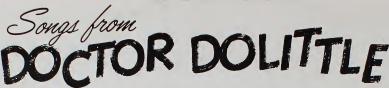
BEAUTIFUL THINGS

DOCTOR DOLITTLE

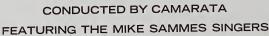
AT THE CROSSROADS

I'VE NEVER SEEN ANYTHING LIKE IT

CAMARATA AND THE MIKE SAMMES SINGERS
MUSIC AND LYRIOS BY LESLIE BRICUSSE







The "Dr. Dolittle" stories were born in the trenches of France during World War I.

Hugh Lofting, the author, was a British soldier. His great interest in all animals inspired illustrated letters from the front lines to his children at home. He invented the lovable, eccentric country physician, Dr. Dolittle The letters so delighted his own and other children, that the author had them put in book form.

The dozens of "Dr. Dolittle" stories have become literary classies—of interest to adults as well as young people—probably because Hugh Lofting never wrote down to children. He never considered them as a separate species. He respected their intelligence and wrote accordingly.

The story of the Doctor, dedicated to animals, who could speak to them in their own languages, was, of course, a 'natural' for the motion picture screen.

Now "Dr. Dolittle" has become a motion picture. An outstanding picture with a great cast of top stars and performers. It will very likely become one of the all time great pictures.

Leslie Bricusse, a British born composerlyricist, is responsible for the musical score, the songs and lyrics. An exceptionally talented man of music, Leslie Bricusse has captured in words and music the fun, the excitement and the fantasy of "Dr. Dolittle."

The musical numbers included in this album were conducted by Camarata and feature the Mike Sammes Singers.

Camarata has recently done several highly regarded and extremely successful albums with the Sammes choral group. Among them are such top albums as MAN OF LA MAN-CHA and THE HAPPLEST MILLION AIRE. These two albums are on the Vista Fantasound label, a distinguished series of quality recordings each packaged with multi-paged illustrated books. Also in this series are Saint Saens 'The Carnival of the Animals' and 'Garousel'.

MUSIC AND LYRICS BY LESLIE BRICUSSE







ENRICO MACIAS

Les Plus Grands Succès



Les millionnaires du dimanche (E. Macias, M. Avela - I. Demarny, E. Macias) Les gens du nord (E. Macias, J. Claudric - J. Demarny, E. Macias) Enfants de tous pays (Macias - Demarny - Blanc) La femme de mon ami (Macias - Demarny - Blanc) El porompompero (Macias - Solano) L'ile du Rhone (Macias - Huruguen - Marouani) Pour tout L'or du monde (Macias - Demarny - Blanc)

J'ai peur (Macias - Demarny) L'amour c'est pour rien (Macias - Blanc) Mon ami, mon frere (E. Macias) Paris, tu m'as oris dans tes bras (E. Macias - J. Peigné) Adieu mon pays (G. Ghénassia) Tout seul (E. Macias - I. Peigné) Jamais deux sans trois (E. Macias, A. Lasry - E. Macias, J. Demarny)

Das französische Chanson durchziehen seit der Beendigung des ersten Weltkrieges zwei große Strömungen; die "lateinische" Linie und die "amerikanische". Es mag im ersten Augenblick verwundern, daß man bei einer so typisch französischen Angelegenheit, wie es das Chanson zweifellos ist, überhaupt von Amerikanismus reden kann. Aber diese Einteilung ist nicht die Erfindung eines Nicht-Franzosen, sondern die Ansicht der französischen Kritiker.

Ein Blick in die Vergangenheit zeigt, daß das französische Chanson seit den zwanziger Jahren zwischen diesen beiden Polen hinund hergependelt ist. Mal überwog die lateinische Linie, mal die amerikanische. Letztere hatte ihren ersten großen Erfolg, als eine farbige Revue 1925 mit bekannten Jazzmusikern wie Sidney Bechet und Claude Hopkins einen sensationellen Erfolg in den "Folies Bergère" in Paris hatten. Der Star der Revue war - alle Welt weiß es - die nur mit einem Bananenschurz bekleidete junge Josephine Baker. Seitdem ist der Jazzeinfluß auf das französische Chanson nicht mehr abgerissen. In den dreißiger Jahren, als der Lebensfaden des Chansons sehr dünn war, gab der "Swingue" eines Charles Trenet ihm neue Impulse. Und in unseren Tagen sind es Sacha Distel, Charles Aznavour und viele andere, die im Vortrag Elemente des amerikanischen Showbusiness verwenden.

Doch der Platz des Chansons lateinischer Prägung ist nie ernstlich gefährdet gewesen. Sein größter Vertreter ist bis heute unter den Sängern Tino Rossi, der Franzose aus Korsika, der heute noch das Imperium des französischen Chansons beherrscht, so wie der andere große Korse das politische. Für einen Nichtfranzosen, der eher an Yves Montand, Jaques Brel und Brassens denkt, mag dies verwunderlich erscheinen. Aber die Umsatzzahlen und Popularitätsumfragen in Frankreich selbst bestätigen dies.

Der Nachfolger Tino Rossis steht heute schon fest; es ist der junge Enrico Macias, In einem Punkt ist er ihm heute schon überlegen; er komponiert die meisten seiner Chansons selber und gehört damit in die Gruppe der "compositeurs - interprètes", die so viele Chansonniers der jungen zeitgenössischen Generation auszeichnet. Die meisten Texte und die Musik, die Rossi sang, stammten von Vincent Scotto. Und genau den "Prix Vincent Scotto" bekam Enrico Macias 1966 aus der Hand des großen Komponisten Georges Auric in seiner Eigenschaft als Präsident der französischen Urheberrechtsgesellschaft.

Enrico Macias ist am 11. Dezember 1938 mit dem Namen Gaston Ghenassia in Constantine als Sohn eines andalusischen Vaters und einer provenzalischen Mutter geboren. Sein Vater war Violinist in einem Folklore-Orchester, dessen Chef später sein Schwiegervater wurde. Mit fünfzehn Jahren fing Macias an Gitarre zu spielen, auf der er heute Meister ist. Mit achtzehn Jahren sang er in Cafés von Algerien mehr zum Zeitvertreib, als um einen Beruf daraus zu machen, Lieder vom Mittelmeer, Flamencogesänge, von der Freundschaft und anderen Dingen. Er will sogar einen bürgerlichen Beruf einschlagen, da vertreibt ihn der Krieg aus Algerien. 1961 läßt er sich in Frankreich nieder. Zufällig hört ihn Raymond Bernard, damals Orchesterchef von Gilbert Bécaud. Und es kam, wie es kommen mußte: öffentliches Auftreten, im Frühjahr 1964 Erfolg im "Olympia" im gleichen Programm wie die "Compagnons de la Chanson", was soviel wie die höhere Weihe des Chansons bedeutet. Seitdem kann er sich vor Angeboten von Funk. Fernsehen und Schallplatten, von Einladungen zu Tourneen kaum retten Schulz-Köhn

Two streams run in the French Chanson since the end of the first world war: the "latin line" and the "american line". At first sight it may be astonishing that such a thing as "american line" is conceivable with such a typically French product as the Chanson. But this is no invention of a non-Frenchman but the result and opinion of French critics.

A historic survey shows that the French Chanson has been oscillating between these two lines since the twenties. The "american line" is more or less a "jazz line". The first great success came in 1925 when a coloured show opened at the famous "Folies Bergère" in Paris with such musicians as Sidney Bechet and Claude Hopkins. The star of the revue was nobody else but Josephine Baker. Since then the influence of jazz on the French Chanson has never ceased. During the thirties when the Chanson was in a critical stage it was the "swingue" of Charles Trener who gave it a new impetus. And in our days there are many artists who employ elements of American showbusiness, arrises like Sacha Distel, Charles Aznavour and others.

But the place of the latin type of the French Chanson has never been in danger. The greatest representative of this type is Tino Rossi who comes from Corsica. This may seem to be exaggerated when everybody talks of Yves Montand, Jaques Brel and Brassens. But popularity polls and records sales prove the contrary.

The successor of Tino Rossi is you Enrico Macias. In one respect he is even his superior: he composes most of his own sones and belongs therefore into the class of "composers-interpreters" like so many chanson-singers of the young generation. Most of the music and lyrics which Tino Rossi sings come from the pen of Vincent Scotto. And the "Prix Vincent Scotto" was bestowed in 1966 on Enrico Macias for one of his chansons. He recived it from the hand of the famous composer Georges Auric who is president of the French Composers, Authors and Publishers'

Enrico was born on December 11th 1938 as Caston Ghenassia in Constantine. His father was a fiddle player in a folklore orchestra and from Andalusia, his mother came from the French Provence. When he was 15 years Enrico started to play guitar and with 18 he sang. But he never thought of singing as a profession. He rather preferred to be a teacher in Algeria. But he always took his guitar to school and when the little Arrab boys lernt their lessons well he gave them a little recital on his guitar. The war in Algeria put an ent to this, In 1961 Enrico Macias came to France. Here the musical director of Gilbert Bécaud. piano player Raymond Bernard, heard him sing and play. He urged him to do this in public and he paved the way for him to a record firm. The rest is history. In 1964 Macias performed on the stage of the Paris "Olympia" which means that he had "arrived". Since then he has trouble to comply with all the requests he gets from radio, television, and his record firm as well as with the requests for personal appearances all over Europe. Schulz-Köhn



een Schaligheite kom mit jeden moderen Leichtgereiter Gondenberer diegegielt von der Monstellungereiten wied und beweren Wedergeber der Eilman eines Seeren-Abeitscher enuglichen ihr Neren-Abeitscher enuglichen ihr Neren-Abeitscher enuglichen ihr Neren-Abeitscher enuglichen ihr Neren-Abeitscher eines Geschlichen werde der Abeitsche Abe

Frank Hamilton Sings Folk Songs





ays Records FA 2437

Frank Hamilton Sings Folk Songs

FRANK HAMILTON

SINGS FOLK SONGS

A new alant on traditional folk songs and blues. Do self-accompanied vocals, and Greensleves with improvised variations (guitar solo). Featuring guitar, banjo and abroniona. Ali sung and panyed by Frenk Heaulton without liceoximis Studio, Chicano, under the supervision of Raeburn Flerlage, who photographed the easien for Polkwys.

Notes by Ray Flerlage.

Background material by Frank Hamilton and Hay Flerlage.

"My brain can't come up with any concise short statement of how I feel about Frank's genius, However, genius it certainly is. He's creative, he's conscientious he's sincere -- if there is anything he does not have I would say it's simply the time for some of the magnificent ideas in his head to simmer down. He is like a tremendous complicated and spicy stew that has to hoil a long time before the various incredients are thoroughly mixed ... Maybe the simplest thing is to eay that I think Frank Hamilton is one of the greatest musicians I've ever

- Pete Seeger



photo by Raeburn Flerlage

By Ray Flerlage

Too often, the most basic considerations are ignored in the heat of strongly-contested controversies. This often seems to be the case when the controversies are discussed—particularly as the subject is the performance by singers to whom the material is indigenous as against the performance of the control of the control

The greatest folk singers can themselves seldom limit their repertories strictly to matorial out of their own experience or family and regional backgrounds. Leadbelly himself absorbed and presented new material as long as he lived, and his neive vrestling with songs whose backgrounds were farthest from his own family and regional cultures often produced results that could only be described as amusing.

In our wan day, Dean DacColl appears to be attempting the embrace of all the syrinds of English-speaking. The control of the c

It becomes increasingly difficult to produce impressive arguments in support of the old view that an artist's most honest and convincing expression lies in the regions closest to his home. As the world grows smaller, a greater number of individuals can accommodate larger areas within their hearts. Many times, the zealousness with which an "outsider" seeks every available scrap of information or knowledge in his driving need to become steeped in a tradition or culture attractive or valuable to him, produces an understanding and "feel" for that tradition far deeper and in many ways more genuine than that of the home-grown "insider", who so often takes it for granted -- more than likely with some indifference.

FOLKWAYS RECORDS NUMERICAL LISTING

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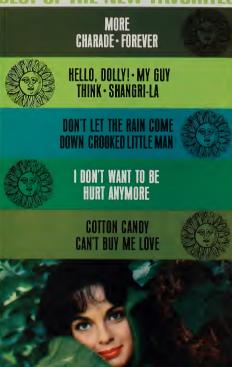
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CONTENTS
MERCHANDISE
FOURTH CLASS MAN

THIS PARCEL MAY BE OPENED FOR POSTAL INSPECTION IF NECESSARY









FREODY MARTIN, HIS SINGING SAXOPHONE, AND HIS ORCHESTRA

the superb Martin musicianship, the impeccable Martin taste, and an excitingly new and modern Freddy Martin sound!

See label for correct playing order:

MORE

HELLO, DOLLY!

FOREVER

I DON'T WANT TO BE HURT ANYMORE

CAN'T BUY ME LOVE

COTTON CANDY

THINK

DON'T LET THE RAIN COME DOWN (Crooked Little Man)
MY GUY
CHARADE
SHANGPLIA

Freddy Martin has been playing the best of the new favorites, season upon season, since the golden songwriting days of the Thirties. The titles alone of the multitude of songs he's played would fill a volume, and there's never been a song that hasn't been secured a little more firmly in listeners' affections for having been touched with the Martin magic. The songs in this album are newly-minted gold — the best of the newest favorites — and the Freddy Martin style in which they're played is newly minted too: just a little more exciting, more romantic, more quickening to the pulse and heartbeat than anything Freddy has ever done before.

The arrangements are by Bob Ballard, Freddy's musical associate of some twenty years, and they're all written for the full Martin orchestra of strings, reeds, brasses, piano and rhythm, plus the great Martin Men vocal quaret. More gets a rich orchestral treatment spotlighting piano and the sound of Freddy's own singing tenor sax. Charade emerges in a delightful two-tempo arrangement — first in litting waltztime, and then in a sparklingly modern 4/4 beat. Hello, Dolly! is played in the gumbo-flavored Dixieland that delights Freddy's hotel dance patrons from Coast to Coast. And the hauntingly beautiful evergreen Shangri-La is per formed in the rich piano concerto style that made Freddy's recordings of the Tchaikovsky B-flat Minor Concerto, the Grieg Concerto, and the Warsaw Concerto all-time favorites.

It seems hardly necessary to say that they're all great for dancing, since if there's a dancer extant who hasn't yet danced to the Freddy Martin music, then he really hasn't yet danced. And for listening too, the sorcery of many years of splendid musicianship is here — years of making something extra special to hear of the Best of the New Favorites!

Produced by LEE GILLETTE

MORE DELIGHTFUL ALBUMS BY FREDDY MARTIN ON CAPITOL RECORDS AVAILABLE IN BOTH STEREO AND MONOPHONIC:



BANDS - Bubbles in the Wir Does Your Heart Seat for M Hors d'Oeuvre; Got a Do With an Angel; Blues Ses node, Supor Blues; Dop Drea Come True at Night; Boo H Accest on Youth, Josephi Moonlight Seresade, Blue D



C'MON LET'S DANCE! * To medleys embrocing 4D gre songs, Including Rosalie, i Lot Paris, How High the Moon, th Con's Be Love; Shall We Danc Wish You Were Here, i Cow Wisle o Sook, Nice Work You Can Get It! Love Walk In. Johnny One Note, mor



IN A SENTIMENTAL MOOD-Title song plur I Surrender Deor; Stors Fell on Alobomo, Moonglow I Can't Give You Arything But Love, Stor Dust, Mood Indigo, Sophisticates Lody, For Me and My Gol, Sweet Lordine; I've Got the World on o String, Jeolous 12 more.



THE HITS OF FREDRY MARTIN

• Why Don't We Do This More
Often, Sonta Catalina, Torigh

We Love: I've Got a Lovel,

Sunch of Coconuts. Monague
Nicaraguo; Blue Champogne
Warsaw Concerto, Cumana

Bumble Boogle, others.



FREDDY MARIIN PLATS IN THE STATE IN THE STATE OF SOURCE TO THE SMOOTH OF STATE OF ST



SEEMS LIKE OLD TIMES * Time honored tunes in medies; for dignicing: Tills tune, plus Three O'Clock in the Morning, Psp o way Heart; If I Med You Lingus Awhile. You Were Meant for Me. Wabash Blues; I'll See You in My Dreams, I'm Sitting on Top of the World, many nore.



Regina R 282

"I Remember You" JACK LA FORGE

HIS PIANO AND ORCHESTRA

Featuring

SIDE A

I Remember You
Blue Moon
My Foolish Heart
Blues on Velvet
I Concentrate on You
The Cleopatra Kick

SIDE B

I'll Remember April What's New I Feel Pretty Carmen Does the Bossanova Misty Mack the Knife

ORCHESTRA
ARRANGED
AND
CONDUCTED
BY
DON SEBESKY



"I Remember You

Regina RECORDS

JACK LA FORGE

HIS PIANO AND ORCHESTRA

Welcome to a musical treat!!!

JACK LA FORGE, rapidly becoming known as MR, TOUCH is musical circles, skims delicately and gingerly over the iveries. Jack has a way with the members of the piano species and they seem to give just a little bit more when his fingers are around.

On this new album Jack displays samples of his trade mark — the charming and original interweaving of classical and standard themes into the fabric background of the music. For example, Jack's magnificent rendition of one of our newest standards, MISTY, opens with Chopin's Revolutionary Etude! Half of the album was recorded in Rome with a full backing of 40 musicians.



With a change of location came a change of pace as Jack recorded the remaining selections in New York. His versatility is given a great show as he leaves the classics and lush orchestra and comfortably slides into a bright jazz mood with a small group. Jack's interpretation of FRANKIE AND JOHNNIE and I'LL REMEMBER APRIL leave nothing for the jazz fan to desire and his waxing of two originals, BLUES ON VELVET and the timely CLEOPATRA KICK complete the evening's entertainment. The only complaint about this album is that it ends.

910

Mr. Ted Brown, a New York favorite for many years currently has a daily radio show on WNEW - NEW YORK.

Cover Designed by Morton Wax



799 BROADWAY, NEW YORK 3, N. Y.



RONNIELAWS



ALL DAY RHYTHM



SIDE A: SMOKE HOUSE (3:58) NITE LIFE (5:02) SIDE B: STILL (4:01)

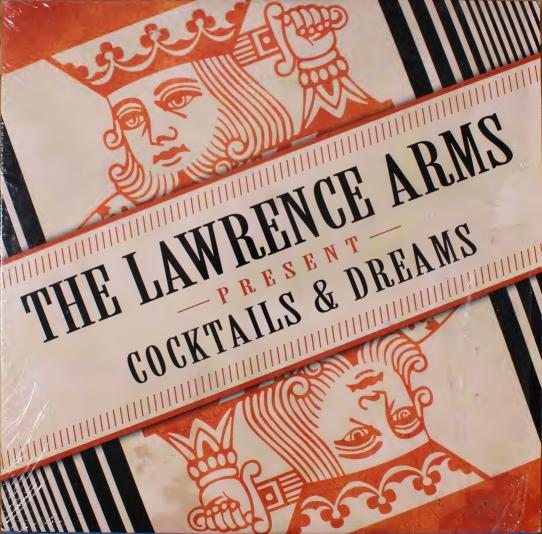


Produced by Wayne Henderson for Great Walrus Ltd. and Ronnie Laws for Little Brother Productions

Management: Ira Blacker & Barry Richards for Blacker / Richards Management

Also Available: Ronnie Laws' Lp "All Day Rhythm" on Columbia Records, Cassettes and Compact Discs (40902)

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LADO A

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LADO B

OYE BAILA MI ONDA • MUANGA • PARA SENTIME MEJOR MARICUSA Y LAS BERMUDAS • NO TE ENREDES

Grand Funk Railroad



WES GRAND FUNK RAILROAD / GRAND FUNK LIVES





OLW 172 FMH 3625

SIDE I

- 1. Good Times
- 2. Queen Bee
- 1. Can't Be With You Tonight
- 5. We Gotta Get Out Of This Place

SIDE 2

- 2 Stuck In The Middle
- 3. Greed Of Man
- I. Wait For Me

· Grand Funk Railroad

THE LAW CASSES WILLIAMS

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요리들이 무슨만는 모든 네. CAT NAME AND ADDRESS. SOLDEND ST SEVENSE

Human From Ramond # 25 To _ 1

GOOD TIMES

Good times, good times the goin' out tonight just to eese my mind I worked ell day

I'm gome play ell night
I nin't gome stop till it feels ell right
You got to take time for whet you went to do
And if you had your chence I know you would too

And if you had your chance I know you would not all all a series of the moon tonight? Can't guarantee I won't touch you girl 'cause I just might

s watched you wiggle baby from behind in skin-tight conts and I wetch you dence I ask you honey end you took the chance

I'm kind of outspoken "cause my mind is broken I vie you baby, I sure oln't jokin' now Are you gonns meet ms on the moon tonight? Can't guarantee I won't touch you girl "cause

Good times, good times Good times, good times Good times, good times

and times, good time

OUEEN BEE

So co away from the man aline

are yet what you mean to me

" m, can't see what you mean to me count you mean to me After you mean to me my little queen bee

the sent to the my fittle questioned the three's somethin' I want you to

10, line queen boe, yeah This con't see what you mean to me

West was mean to me my little queen bee

The confi see what you mean to me

They man't see what you mean to me
my this mean to me
Was man mean to me any little gueen bee

I fixed you toby from the start

It would you beby, can't you see It the that both girl

i the pure spell on me
i that want to testify that I can't get by without

mild you bally I was gones lave you

Turn down the lights
I'm gonna show you how

I'm gonna show you how
I'm down your lights pretty mama 'cause I'm
I stow you how right now

tings care to testify that I can't get by without arm lose.
On those, I said beby, beby, would you do the same?

the baby, let me treat you right pour maybe when I tell you beby, if you'r mean maybe when I tell you beby, if you'r least me, I'm givin' up without a fight

And our ment

The late to the try black to the total to the try without your love

Oh I just went to testify I just went to testify that I main get by without

CAN'T BE WITH YOU TONIGHT

**I can't be with you tonight It couldn't be right, end the further from

sight the better It can't be with you tonight, and there em't no use pretending 'double it couldn't be right. At least not from this single? And the further from sight the better Gut, there's somethin' that won't list me be And its tryin' to hide inside of me Gut, there's somethin' that you'll insver see Never see meybe ever.

its just that its better
{ * Repeat}

Hewe such feeling 'ceuse I never knew or what
you have drep inside of you
Now it looks as though I was a col
'Cause it was me not you baby
'You had to do what you had to do baby
'Now it looks alke we're through baby
'Now it looks alke we're through baby

I can't be with you tonight Cen't be with you It couldn't be right Cen't be with you The further from sight the better I * Recent!

(** Repost)

WE GOTTA GET OUT OF THIS PLACE

In this dirty old part of the city, where the sun refuse to shine, people tell me there ain't no use in trylin'. My little girl, you're so young and protty And one thing I know is true You're goand die before your time its true

You see my disably is screen of diving.
You see his half is turnin' are.
He's been workin' and steptia' his life every
My disably's been workin'
Workin' everyday.
Workin', all year in the away.
Workin', all year in the away.
Workin', all year in the away.
Or year, we all years of this place, It is the
Or yearh, we able a pate get out of this place, It is the

last thing we aver do
We gotte get out of this place
Gid, there's a better Bile for me and you
Me and you bebe
My daddy's been workle', workle' sleviel
Is little away.

his life away. Workin' everyday, work, work, work. Oh yeah, we gotta get out of this place, if its the last thing we even do. We gotte get out of this place. Girl, there's a better life for me and you.

For me and you beba
We gotte get out of this place, if its the less
thing we ever do
We got to get out of this place
Girl, there's a better life
Level of there's a petter life

you There's got to be a batter life for one and you

Y.O.U.

You seld it wouldn't fullow you, but I know better then that You told me that your love was true but your

ove was not a matter of fact and honey when you get home I won't be here onight

That's why I'm letter you go But I've been thinkin' of you, bebe I've been thinkin' of Y.O.U. Yes I've been thinkin' of you beby, thinkin' of only you

only you will have been think in' of you now baby. Thinkin' of Y,Q,U, on girl load to be the you did the nasty things that you did. And the way that you treat with me. Well you must think that I'm just a kild. Oh but I'm put and I who the beat I'm put and I who the beat I'm put and I who the your must think that I'm just a kild.

nobody's toy
You hart me it know.
That's why I'm latter' you go
But I've been thinken' of you babe.
Yes been thinken' of You, OU,
Yes I've been thinken' of You baby.
Thinken' of only you.
Well I've been thinken' of you now baby.

Well The been thinkin' of you now baby. Thinkin oil of You now baby. Thinkin oil of You No. Thinkin oil of Xinav. You hast me I Xinav. You hast me I Xinav. But That's why The Heath in Hesten' you go. But Tive been thinkin' of You babbe. The been thinkin' of You Well Tive been thinkin' of You but the Tive been thinkin' of You. Well Tive been thinkin' of You. Well Tive been thinkin' of You now baby, you now bab.

STUCK IN THE MIDDLE

You now baby

Two love worst pass you by
Why carry you be satisfied?
You hurst my probe, Illing between groves.
You hurst my probe, Illing between groves.
When stack in the model assist
My body's stock in the model assist
My body's stock in the model assist
Be had playing you fill, the love was not at year,
Day
You was to go be been that you're better off a will
boy 'cross ain's shock in the middle
My body's stock in the middle
Boy, after's stock in the middle
Boy, after's stock in the middle
My body's stock in the middle
My body's stock in the middle
Boy, after's stock in the middle
Wy body's stock in the middle

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Wy body's stock in the

GREED OF MAN

My baby's stuck in the middle again

Tell me how you're doin' in your dyes new Well tell me what you see Tall me right now appear to you have the your hearthand? Do you see what's happening in your hearthand? Do you knew men? Well I don't understand

Do you know men?

*There's no rhyme or reason

I know the greed of man has no sesson
You never top to tally about the others
You don't excelly see the damage either
And If you've tellior me that you don't receil
its got you hypnotized, you must be impuner.

Yeek, yeek
You tell me that you're livin' for the lutur
Tell me you're going do whetever suits you
But I don't understand

I.* Repeat)
Yeah, yeah
Well I don't understend
I.* Repeat!
You must be hypnotized
tes got you memorized
Let's cut you down to size
You must be hypnotized
You must be hypnotized

WAIT FOR ME

The Kinn II reamed you of the cools in the two of And the earth of little is a consiste by the and the And the earth of little is a consiste by the and to be a consistent of the analysis of the analysis of And the say will be earth of the analysis of the spokes from the Andrew State of the popular little is a second to the same and and west for the State of the earth of the deep second of the same and the second of the same and the second of the same and the same and the same and the same and the same popular and the same and the same popular and the same and the same popular and the same and same and the same and the same and same and the same and the same and same and

Now that your love is left behind for your maker

N 108 SERIE 798

Luigi Texidor BETUN NEGRO



SIDE A SIDE B

UNA MUJER ESPECIAL* VENGO YA MISMO*
TRINIDAD LAS MUJERES ME VUELVEN LOCO
MIS DELIRIOS SOMBRERO DE PAJA
LA MARIPOSA SANTA ISABEL*

Produced by: JORGE MILLET Executive Producer: JERRY MASUCCI TONY CONGA

Arranged and Conducted: JORGE MILLET LUIS QUEVEDO*

Album Design JORGE MILLET Recording Engineer RICHARD STANLEY Assistant GERALDO RIOS

and 1981, Música Latina International, Inc.
 888 Seventh Avenue, NYC. NY 10019









QUARTET OF SOUL · VOL. 3

THE PLATTERS-THE TOYS-INEZ&CHARLIE FOXX-TOMMY HUNT









QUARTET OF SOUL VOL. 3

THE PLATTERS THE TOYS **INEZ & CHARLIE FOXX** TOMMY HUNT

Here it is ... the big bargain package of soul music '68 you've been waiting for. Four great artists... the fabulous Platters with their newest hit. "How Beautiful Our Love Is:" the sensational soul sister and brother. Inez and Charlie Foxx with "Count the Days:" the great Tommy Hunt preaching out "I Need a Woman of My Own;" and the exciting, million-selling Toys, with their own newest recording, "You Got It Baby."

> And that's the fact ... when you've got this LP spinning, well, you got it baby ... the biggest bargain bundle of soul music around. Dig it, now!

> > REN GREVATT



E PLATTERS







WRITE FOR FREE CATALOG.



INEZ & CHARLIE FOXX



1. (1-2-3-4-5-6-7) COUNT THE DAYS (INEZ & CHARLIE FOXX)

(C. Foxx/J. Williams/Y. Williams/B. O'Dell) Catalogue Music/Cee & Eye Music — BMI 2. MOCKIN' BIRD '68 [INEZ & CHARLIE FOXX] (C. Foxx/I. Foxx) Saturn Music - BMI LIKE LITTLE CHILDREN

(INEZ & CHARLIE FOXX) [C. King/]. Goffin) Screen Gems Col. - BMI

YOU GOT IT BABY (THE TOYS) (B. Arnell/R. Lisi/J. Rome) Catalogue/Copperleaf Music - BMI

YOU'VE GOT TO GIVE HER LOVE THE TOYS) (J. Briggs) Catalogue Music — BMI

SWEET SWEET LOVIN' (THE PLATTERS) 1. SWEET SWEET LOVIN (THE PLATTERS) (V. Harrelf/R. Bailey) Catalogue Music — BMI 2. LOVE MUST GO ON (THE PLATTERS) (L. Dixon/B. Ram) A.M.C. Inc. — ASCAP 3. HOW BEAUTIFUL OUR LOVE IS

(THE PLATTERS) (R. Wylie/A. Hester)

Catalogue/Ala King Music — BMI 4. (I NEED) A WOMAN OF MY OWN (TOMMY HUNT)

(J. Williams/B. Elgin) Catalogue Music — BMI 5. JUST A LITTLE TASTE OF YOUR SWEET LOVIN' (TOMMY HUNT) (T. Troobe/R. Lisi) Catalogue/Copperleaf Music - BMI



Recorded at GROOVE SOUND STUDIO NYC

Album Gabrdinator: 808 SCERBO

1968 MUSICOR RECORDS, A DIVISION OF TALMADGE PRODUCTIONS, INC. 240 W 55th STREET, NEW YORK N Y 10019.





AND HIS CARIOS

Digno Garcia is one of the outstanding entertainers and musicians of South America. Born in Morasqué-Luque, Paraguay, Garcia has toured all of Central and South America many times, and, in 1954, was selected by the government of Paraguay as one of three famous artists to visit Europe as good will and cultural ambassadors.

From early childhood, Garcia displayed a remarkable aptitude for music. He was already playing the guitar at the age of 12 when he began seriously to study music. Shortly thereafter, he shifted to the Paraguayan harp, an instrument which is little known outside his native country. In 1944, Digno Garcia made his first successful tour of Brazil, and from that time his star has steadily ascended.

There is a real listening experience in store for you as you listen to Digno Garcia and His Carios sing and play their way through this album. Note particularly the Paraguayan harp -consisting of four octaves, 36 strings and is diatonically tuned-with its enchanting sound which not only conveys brilliantly all the tints and hues of a musical rainbow, but enhances the guitars and voices of the Carios.

SIDE 1

- 1. LA PLAYA 3:04 ASCAP
- 2. ELLA
- 3. CUANDO CALIENTA EL SOL
- LA BARCA DE ORO
- PARAGUAY DISTANTE
- 6. AMOR CAMPESINO

SIDE 2

- 1. MI COMPANERA 3:19 BMI
- 2. TURNA A SORRENTO
- 3. NOCHE DE RONDA
- A MI PUEBLITO ESCOBAR 2:51 RMI
- 5. SABELINE 2:29 BMI
- 6. LA DOS PUNTAS

















Combara LEWIS



GOLDEN CLASSICS

SIDE ONE

Hello Stranger

Baby I'm Yours

Think A Little Sugar

On Bended Knees

My Mama Told Me

Pushing A Good Thing

SIDE TWO

Make Me Your Baby

Make Me Belong To You

Does Anyone Want A Lover?

1 Remember The Feeling

Someday We're Gonna Love Again

How Can I Say Goodbye



Music For People



Paradise Blue





IIM McGEE

Island Girl Song for Nina Carnival Nite Escape from Discoland Paradise Blue



MIKE TRACH



Mr. Mars At The Beach Summertime Serenade When You Wish Upon A Star Untouchable Memory Rainbows



RONNIE REITERMAN



BELA SARKOZY

Produced by Jim McGee

© 1982 Blue Sky Records

® Martian Music/BMI





MIKE MOLL

Side One:

Island Girl 4:30 ©1982 Jim McGe-Martian Music/BMI

Songfor Nina 4:30 ©1982 Jim McGee and Dave Charles-Martian Music/BMI

Carnival Nite 4:55 @1982 Lim McGee-Martian Music/BMI Escape From Discoland. 3:37 @1982 Jim McGe-Martian Music/BMI

Paradise Blue 5:00

@ 1982 Jim McGe and allen E. Wofffbrandt-Montian Music/BMI Side Two:

Mr. Mars at the Beach 4:42 @1982 Jim McGee - Martian Music/BMI

Summertine Scienade 4:12 © 1982 Jim McGe and Carol allée-Martian Music/BMI

When You Wish Upon a Star 3:17 @1940 (renewed) Bowne Co., N.Y.

Untouchable Memory 1:47 @1982 Jim McGle-Martian Music/BMI Rainhows 6:49

@1982 Jum McGee-Martian Music/BMI

Allamangements by Jim McGa @ 1982

Paradise Blue

- Lyrics by Jim McGee

The heard people say

you got to have a dream

Before that dream comes true

The been dreaming all along

of how this life would be

If I could really share the world with you

(Chorus)
Well The seen love come and go
If gets confusing
I think I'm losing
Our fellings can be hard to show
But I know when I look into your eyes,
I've just got to be in Paradise

any man can be an island.
But an island is a lonely place to be
Surrise turns to sunset
another day is gone
and time is the lie we never see

(chorus)

gummertime Serenade

-tyrics by Corol allée

Come to my secret place
you can find the way there
If your heart can fly
(if you can fly)
It's a place full of Joy
Come, we'll fly tagether
Come and I'llaing my summertime perenade

Sunkame do their daucee Mirrored on the sea Breezee float like augel wings That kiss we tenderly Salling cross the meadowe Through the waver of flowers

When you find my secret place We can share the wonders there The seasons' gentleness

Summer pirates stealing summer hours

Dreaming summer harmonies Summertime will serenade your soul. Music For People

Jun McGer-Charles Santly Bass, S.D. Curler Frether Bass, acoustic Bass, Marimba, arp akke, Mellotronaud Flute on "Lutouchable Memory", Peranssion.

Dave Charles - Rhodes Piano, Lester 9Ft. Grand Piano, Curp Solus and Omni, Clavinet, Hammond C-3, Mellotron, Ourp axxe, Percussion.

mike moll-Trombone.

Ronnie Reiterman - Drums and Latin Percussion, Brake Drums, Georis, Coil Spring, Fraggy on "Mr. Mars at the Beach".

Mike Trach - Tenor and Olto Sax, Flute, Percussion.

Bela Sankozy - Charles Sautly Guitan, Guild Guitar, Classical Guitar

Our thanks go to:

Card allée - vocal on "Summertime Serenade "and vocal choir, background vocal on "Paradise Blue" allen E. Wolffbraudt - vocal on "Paradise Blue", background vocal on "Summertime Serenade" Karen McGee- background vocal on "Paradise Blue"

Produced by tim McGee
Recorded, mixed and mastered at Herffich Recording labs
Recording and mixedown engineer—Jim McGee
Mixing assistance—Dave Charles, Ronnie Reiterman
Mastered half speed by Pete Herffisch
Photography by J. P. Hamel
Sleve rettering by Borbara Field

M.F.P./JimMcGee 687 Cedar Hile Drive allentown, Pa. 18103







SIDE ONE

THE PRICE OF LOVE WALK RIGHT BACK CLAUDETTE CRYING IN THE RAIN, LOVE IS STRANGE

SIDE TWO

TAKE A MESSAGE TO MARY/MAYBE TOMORROW/
I WONDER IF I CARE AS MUCH (MEDLEY)
WHEN WILL I BE LOVED
SO SAD (TO WATCH GOOD LOVE GO BAD)
BIRD DOG

BE BOP A LULA LIGHTNING EXPRESS PUT MY LITTLE SHOES AWAY STEP IT UP AND GO

SIDE THREE

BYE BYE LOVE
GONE GONE GONE
ALL I HAVE TO DO IS DREAM
WAKE UP LITTLE SUSIE
DEVOTED TO YOU/EBONY EYES/LOVE HURTS (MEDLEY)
CATHY'S CLOWN

SID

('TIL) I KISSED YOU TEMPTATION LUCILLE LET IT BE ME GOOD GOLLY MISS MOLLY









1955-DRESIGNED BY COUNTY OF THE HORIZOTO REPRODUCTION IS THE ACT OF THE ACT OF THE PRODUCTION OF THE P



Free As A Dove

One day I asked aloud, amidst the dark confusion, I asked, "where could be found ? the answer to our problem; And then out of the dark, a voice was saying, "littern."
"Listen to your heart — we are all wise within." and.

Only you, only you can change the way you are-find only you can fixed power morning-fact and only you can fixed power morning-fact and fact the fact of the fixed power fact way for your hands feel like clay; In the first fact yourse fouling, do you give your love away... Or lave it for a rainy day...

Or save it for a rainy day...
Only you, only you can change the way you feel. And only you can best the Kirmin whice.
Through the day when youre thinking.
To you know who you dire...
The might while you're drawning.
To you know where you are...
If your home a diffair! fare?

Keeps your head wide open ... Do not fall for the same old things that you did before... This world's cold .. religions they il lead you anywhere-but the secret door ... on your second floor.

This time around, gover got to see from the highest mountains and then you'll find you've got to feel like the depths of the Sea. All Light and found is Perpetual Motion.

If you understand then one day you'll be free ...

Free as a Dove ...

All songs @19% by Solstice Music used by permission All Rights Reserved All jong, written by Michael Pinder except t which was co-written by Michael Pinder and Sim Dillon-

Innersieevel @1916 Threshold Records Ltd.

+ You'll Make It Through

If you're caught in darkness, holding on for dear life, Remember where you started and how you knew what was right, And now if you're lonely, and the feeling ein't right...

Hold on! Don't give in ... you'll make it through the night.
Hold on! you'll make it through this life.

Living all together is the biggest challenge ever someone's garna come and act you right spread your wings and tower will guide your slight of act toole good thing, into your live you good the real thing, and only Love can bring an ending to their troubled times.

If your heart is heavy, and you live in fear, There's a time to be lonely And a time to get dear: Let these words were singing Reach your inner ear.

Hold on! Don't give In ...
you'll make it through the night...
Hold on! "You'll make it through..."

I Only Mant To Loue You

Licoking back, sometimes I wondered who held the key to your heart; Now I know, through places I travelled Our Love! unraveicd, a chart... Our Love! unrawified, a chart.

In my life! two whited.

for a chance to really make!!

for a chance to really make!

for a chance to a chart

for jeesung your

for my make!

for my make!

for my make!

for my make!

for my make to clare

for my my life- with iomeone!

for my really my make to also to

for my really my make my life- with iomeone!

for my make the form it came. Our imagination is a secret of Creation, Given to us right at the start; find our Destination, is reaching for Salvation, from the city streets we've obsgrown.

forth want to love you.

I only want to care you ...

I tillied a friend to talk to
My feelings are to share . my lifer... with someone.

I hope tity you and that you'll care

I only want to love you... Jo will you play this song again...

Someone To Believe In

I've travelled this Illusion.
Light show extraordinaire.
Deen searchin' for a reason.
A why we all can share.

Coz all the thing they taught me Didn't help to make it clear... Twas their misunderstanding Made all this appear.

A man needs someone to believe in, Or else he's points blow his mind. There's something more to life than TV, You know it's going make you blind

I've come to this conclusion -There's one beyond compare The Source of all religion — His Light has always been there

The Truth that He has brought me-Did away with all my fears, And misinterpretations Are soon to disappear.

A man needs someone to receive him when he gets to the other side... we've gotta have this growing feeling we're a part of the Great Divine

THS-18 Innersleeve



Carry On

Your small has been so good to men, you make my blush disappear... then the ped pull me through Justin and love is love your life. is, blush in property of the state of the s Carry on, the Pair to come and paid for John to Russell to come the same for the carry of the for twe are one, by the Suight of Seven to the Carry of Seven to the Suight of Seven to the Seven to th The same come, by the Wayle Control of Service Modern Parkets and the Parkets have a label and the Service Modern Parkets and the Service Modern Parkets and Service Modern Parkets And

A new thing is happening on this plaust now, there hearing The Buildha, The Christ, and The Tao The Mitters to Many to more the power; the fearnings. The follows of awe: 21 powers in all and that's all.

Air [Instrumental]

Message

On I hope that I see you again. I never even caught your name. As you looked through my window same. As you looked through my unidour pame; fo fin writing this unsary today. In thinking, that worth hole a way of hearing, the notes in my tune. Where are you point, where have you been? I can imagine forther world! You have seen beautiful Jaces and missic to service. fo I do hope I see you agam. My Universal citizets You went at quickly as you came you know the Power (Nor Love is right)
you have good reason
To stay out of 1991t,
but, break our illusions, and helps us
Be. The Light:

The Seed

The secret of the legd, in the fraginate of the Plowity in the fraginate of the Plowity and both their heads towards the power, and both their heads towards the power in the sty were possing july and their heads to the three possing in the three possing in the three possing the property of the propert

The Promise

The world is full of Seeple; sweather trying to lead a hand to have trying to lead a hand to have the trying to lead a hand to have the hand to have the hand had before our doors.

Admit the ones you're hading how, so you may know them all?.

There theration long ago are the Coure of me and mine, and you and the Coure of me and mine, and you and your, but it them he, and the decir will open suide just the Personal of the Personal

The first book ever written.
The first book ever written.
It was a synthol or our breaken.
It was a synthol or our breaken.
When our breaken know was born.
We came in stins a singingthe Fraite of other above.
Linke obliders, in a pardon,
our hearts were "all or Love

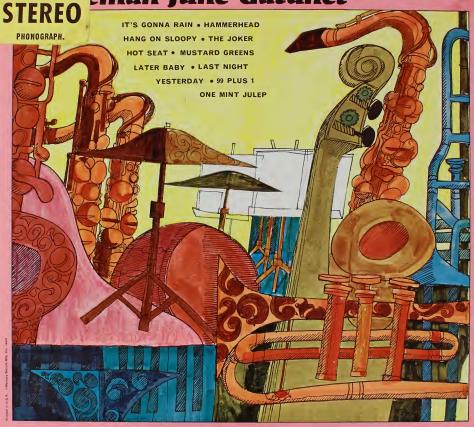
Ezekul's whosh seem to be torming up now The Pillar of "Pire" a Baminost Cloud, it and they do make a found they do make a found they died make a found they do make a found they filled my sool with Thistic of the Sphares." It been my oad for mee lang years or write this part. — to I can so seartly what I Fellew" I coming clouds.

On Juvet Loving Muic, I hear your fender call. To me, you are a River, there Love your waterfall. A Tide Joneser harming a roofs and rocky shore please take your a Johnsey, is we can live in joine more

I diream by day. I diream by might. Through colonic Rays, I feet your Might. And mix I fams my tight a for of God, Everual Life. The Promise of Your Bambow Light.

THIS RECORD CAN BE PLAYED ON A IN' OUT eman June Gardner







Gentleman June Gardner BUSTIN' OUT

SIDE 1

(W. Guerregard (BM) 27

LAST NIGHT

**LAST NIGHT

SIDE 2
IT'S GONNA RAIN
(\$ Point, (MM)) . 2,18
LATER BABY
(W. Oucle(pub., (MM)) . 2,48
HANG ON SLOOPY
(B. Russel)-W. Farilly, (MM) . 2,48
YESTERDAY

THE JOKER

This album is a happy unpretentious collection of rock oriented pop tunes under the direction of the sure steady hand of drummer June Gardner. "Gentleman" June Gardner is a man, in no uncertain terms, and a unique drummer to boot! Unique in that he does not choose to dominate or drown-out the band that accompanies him. Rather, he sets the tempos, keeps them steady, and rocks solidly through each selection.

June's background is varied. A native of New Orleans, who, though widely traveled, still spends most of his professional time there, June was only 17 when his first radio job with the famous blues singer, Lil Green came about. From that successful engagement came the opportunity to work with many of the top names in the rhythm and blues field, including Ray Charles, Roy Brown, the great Lionel Hampton, and the late great singer. Sam Cooke, whom he backed for five years. His natural talent and the invaluable experience gained from his associations with these stars has made June Gardner one of the most sought after drummers in the recording industry.

His first hit under his own name is the popular "99 PLUS 1", the lead-off tune in this, his first album. Its theme is played in a deep sounding way by guitarist George Davis, who then launches a fine solo punctuated by brass shouts and June's steady drums. "Last Night" is a good, hard uptempo dance beat with a groovy organ solo, while the following selection, "Hammerhead" is an easy rock-blues featuring solos by June Gardner and alto savonbore.

The famous, "One Mint Julep" is given a desplower register treatment at medium tempo with the same alto player bouncing in with a 'cookin' solo. "Hot Seat" explores the entire spectrum of sound with the bartione saw any down low playing the rhythmic figures that set off the tempo, with the high flying brass screaming the stratosphenc punctuations. Side one ends with the "Tequila" flavored "Mustard Greens" and a fine Gardner drum solo.

While side one was mostly an excursion into the varied sounds of the blues, side two contains June's interpretations of some of today's most popular hits. Included are "It's Gonna Rain", with its interesting wide voiced saxophones and vocal urgings from June; "Hang On Sloopy", featuring a fine tenor sax solo; McCartney and Lennon's beautiful "Yesterday", done slowly with alto lead and fine sax section work; and Anthony Newley's rouser, "The Joker", which really moves.

Throughout the entire album, drummer "Gentleman" June Gardner displays the many talents that have made him an outstanding accompanist, steady time, a strong beat that aids and abets the instrumental proceedings; rather than disrupting them with distasteful solo barrages, and the knowledge of just what a good rhythm percussionist should on Perhaps this new album, under his discreet swinging leadership will launch him on a new career as a featured performer. He is certainly too talented to remain in the background too much longer.

EMARCY RECORDS/VENDOR: MERCURY RECORD CORPORATION/PRINTED IN U.S.A.



Side One

Béla Bartók (1881-1945) SONATA FOR UNACCOMPANIED **VIOLIN (1944)** I. Tempo di Ciaccona II. Fuga III. Melodia IV Presto

LYDIA MORDKOVITCH, Violin Charles Gerhardt, Producer Mike Ross, Recording Engineer Recorded at CBS Studios, January 1980

Front cover photograph: Clive Barda



Side Two

Sergei Prokofiev (1891-1953) SONATA FOR UNACCOMPANIED VIOLIN IN D.Op.115

I. Moderato II. Andante Dolce Var: II Scherzando Var: III Andante III. Con Brio

Arthur Honegger (1892-1955) SONATA FOR VIOLIN SOLO

Allegro

Largo . Allegretto Grazioso IV. Presto

A large scale work for an unaccompanied stringed instrument is perhaps the greatest challenge a composer can face, and Bach's achievements in this field make it still more formidable. Not until our own century have this composer's masterly works been matched. The great masters of the classical era ignored the solo stringed instrument as a medium, but in 1810 Paganini composed his Twenty-four Caprices for unaccompanied violin So advanced were these from the technical point of view that, when they appeared in print ten years later, they were regarded as a hoax. While their virtuoso aspects have tended to conceal their musical value, which is considerable, it cannot be said that Paganini accepted the challenge laid down by Bach. In fact this did not happen until the merging of the nineteenth century with our own. Reger was directly inspired by Bach's examples, and Ysaye by the playing of the greatest violinist of his day, himself included. Later Hindemith, Honegger and Bloch, among others, significantly enlarged the repertory, as have some of their successors - for instance Zimmermann Berio - but the first composer of the twentieth century to write a major unaccompanied work to win and retain universal acclaim was the Hungarian Zoltán Kodály. His Sonata for solo cello of 1915. having stood the test of time, stands with Bach's Suites. What Kodály did for the cello, his compatriot Bartók was to do twentynine years later for the violin.

When Yehudi Menuhin met Bartôk in New York during 1943 a deep understanding sprang up between them, but even before that the violinist was much drawn to this composer's music - it was almost entirely due to Menuhin's championship that the Second Violin Concerto was so quick to achieve worldwide acceptance. During the Second World War Menuhin gave many recitals to troops, often in remote places. Pianos at military establishments come in for harsh treatment. Even when all the notes are present and they can be accurately tuned, the tone quality usually leaves a great deal to be desired. Because of this situation Menuhin decided he needed a modern unaccompanied work. He turned to Bartók, who welcomed the opportunity the commission gave. Even though Menuhin regarded the Second Violin Concerto as the equal of such great classics as the Beethoven and the Brahms, he can hardly have been prepared for a Sonata fully worthy of being set beside the examples of Bach and one, moreover, that took these examples as its starting point. The fact that no unaccompanied violin work of the intervening two hundred years can lay such a claim is sufficient to stress the immensity of the achievement. Bartól completed his Sonata at Ashville in North Carolina on March 14, 1944, it took him only a few weeks. The first performance was given during November of that year and, until he heard it, Bartók was a little dubious about the result, considering that twenty minutes - in fact it takes more than that - a long time for a violin to hold the stage by itself. From the first the Sonata was a great success. Menuhin asked for the exclusive rights of the work for a year, but the composer regarded this as too short a period and stipulated a minimum of two. He did not live to hear anyone else play it. Inevitably with a work of such difficulty, minor alterations were made after the composition had been completed, most of them for the sake of practicability. These were incorporated into the published edition of 1947, edited by Menuhin, but it has since transpired that Bartok had worked on two versions of the finale, one of them making abundant use of guarter-tones; he seems to have had difficulty in choosing between them. He was also undecided about the use of the mute in the third movement, leaving interpreters with an option. In Menuhin's edition the direction con sord applies only to the central section of this movement, which seems the ideal solution, since the finale must begin muted. So far no-one has performed the quartertone version of the finale, but the day cannot be far off.

Although headed Tempo di ciaccona, the first and longest

movement is not cast in the form of a chaconne. Far from consisting of variations over ground bass (whether stated or implied) this is a movement in full scale sonata form. All the same the first subject with its accented second beat in slow triple time, certainly has the character of a chaconne. Its initial statement is followed by a passage of equal length that is akin to a variation, but then a substantial transition section paves the way for the more tranquil second subject. This provides one of the movement's few moments of relative repose, but it is soon subjected to elaborate treatment. The chaconne theme returns at the beginning of the development, where its phrases are separated by elaborate passage work. Although the beginning of the recapitulation is unmistakable, the course it runs is very different from that of the exposition

Still more than the first movement the second is an extraordinary example of compositional virtuosity within severe limitations. Whereas the fugues in Bach's Sonatas are in three parts, this one is in four with an entry for each string. The subject covers a fifth, and within the range is wholly chromatic. Also it is interspersed with rests, the gaps allowing clear presentation of the counter subject, itself derived from the theme

Following the concentration of the two previous movements. the third supplies a very necessary relief of tension. Its title Melodia clearly refers to the outer sections, double stopping being reserved for the slightly faster central one. The sentences of the melody are punctuated by a little rilornello based on three notes that occurs in varied forms and at different pitches; on

several occasions it is played entirely in harmonics.

Although it does not follow any classical procedure in its key

structure, the finale can be described as a rondo, the recurring element being a perpetuum mobile - it is here that the quartertones occur in Bartók's alternative version. There are two episodes, the first using a rhythm that conflicts with the basic metre, and the second in slower tempo. This does not lead back to the perpetuum mobile as expected, but to further discussion of the first episode. A little later material from each episode is

Although invariably performed as a solo sonata, and indeed now published as such, Prokofiev's Op.115, composed in 1947. was intended for an ensemble of violins. In Russia twenty or more young violinists sometimes perform together movements from Bach's unaccompanied works, and it was for such groups that Prokofiev intended his sonata. This explains both its nature and the fact that it is relatively undemanding technically. For the most part the music is confined to a single line, and when double stops or chords occur, they lie readily under the hand. Despite this limitation the composer's individuality stands out, nowhere more so than in the frequent, abrupt modulations. For instance, although the work is in D major the music lands firmly in E flat by the seventh bar. This opening movement is in sonata form with a lyrical second subject. Next comes a set of five variations on a eight bar theme that could almost be a Russian folk song. The second variation is marked scherzando, while the last is a restatement of the theme in double stops. The lively finale sections, each appearing twice, in 3/4 and 2/2 time. On its initial appearances the second of these maintains almost continuous quaver movement, which at times incorporates without constituting a melodic line. To bring this line out certain notes need to be accentuated. While this would be easy enough for an ensemble playing divisi, it adds to the responsibilities of a solo

Honegger's Sonata, composed in 1940, has remained very little known. Perhaps the reason for this is to be found in the technical difficulties involved, particularly those in the first movement. True, they give nothing like as great as those in Bartók's Sonatas, but on the other hand the work is almost as straightforward as Prokofiev's from the listener's point of view. Honegger makes much use of double stops and chords, some of which are rarely met with in violin music. The march-like opening movement in D minor is in sonata form, but the second subject, having been extensively dealt with during the development section, is not recapitulated in the closing one. The G minor slow movement consists of a mere twenty-eight bars, while the Allegretto grazioso in A-B-A form that follows is simpler still. Virtuosity returns in the Presto finale, the outer sections of which are constructed above, or occasionally below, a reiterated pedal on the opening D string.

Malcolm Rayment.



Church of the Brethren General Offices Elgin, Illinois

To: National Youth Conference Participants

Date: January 24, 1964

Subject: National Youth Conference Record

From: Joe Long and Bud Tully

Well here it is at last, your "Golden Anniversary Album" of the third National Youth Conference of the Church of the Brethren. Why do we call it a "Golden Anniversary Album," because you should be receiving it seventy-five weeks after the close of the Estes Park Conference and all seventy-fifth anniversaries are golden.

On the record we have tried to bring you enough of the conference to communicate a mood as well as a message. This was no easy task. We listened and relistened to the twenty-four forty-five minute tapes of the conference sessions. From these hours of recordings we had to select forty-two minutes of material which were representative of the total conference.

Some things had to be left out because the quality of some of the recordings was poor. Others had to be cut short to fit into the time allowed on the record. We hope we have selected the material which will bring back memories of the conference and will help you as you share your experience with others.

We have learned from Rodney Davis, Director of Volunteer Services, that of the 1,087 youth who committed themselves to a year of service for the church, 40 are now in the BVS program serving somewhere in the world. Another 40 have sent in applications for service, some of them listing 1967 and 1968 as the time they would like to begin service. Since the time of National Youth Conference several persons have written to us wanting to know if they could still join those who committed themselves at NYC. The answer is yes! If you are now ready to make this commitment now write to Rodney Davis, Church of the Brethren General Offices, Elgin, Illinois.

We are happy to announce to you that decisions have been made recently regarding the fourth National Youth Conference of the Church of the Brethren. The conference is to be held in August of 1966 at Cornell University, Ithaca, New York. Some of you may be able to attend this conference so be on the lookout for more announcements and tell your friends the good news. Patti LaBelle



The Spirit's In



The Best of The Stylistics

BETCHA BY GOLLY, WOW BREAK UP TO MAKE UP
YOU MAKE ME FEEL BRAND NEW
I'M STONE IN LOVE WITH YOU
YOU ARE EVERYTHING / ROCKIN' ROLL BABY
LET'S PUT IT ALL TOGETHER
PEOPLE MAKE THE WORLD GO ROUND
YOU'RE A BIG GIRL NOW
HEAVY FALLIN' OUT











YOU MAKE ME FEEL BRAND NEW 4:45 Featuring Airrion Love & Russell Thompkins, Jr. (Thom Bell-Linda Creed)

Mighty Three Music BMI

BETCHA BY GOLLY, WOW 3:17 (Thom Bell-Linda Creed) Bellboy Music & Assorted Music-BMI

ROCKIN' ROLL BABY 3:15 (Thom Bell-Linda Creed) Highty Three Music-BMI

1973 Amherst Records, Inc. BREAX UP TO MAKE UP 4:00 (Thom Ball-Linda Creed-K. Gamble) Bellboy Minic & Assorted Music—BMI © 1972 Amherst Records, Inc.

YOU'RE A BIG GIRL NOW* 3:14

(Marty Bryant-Robert Douglas) Avemb Songs, Inc. & Sharsnock Music Co., Inc.-BM1 TM STONE IN LOVE WITH YOU 3:12

(Thom Bell-Linda Crecd-Anthony Bell) Bellboy Music & Assorted Music—BM1 @ 1972 Amherst Records, Inc.

HEAVY FALLIN' OUT** 5:18 (Hugo & Luigi-George David Weiss) Avco Embassy Music Publishing, Inc. – ASCAP @ 1974 Amherst Records, Inc.

LET'S PUT IT ALL TOGETHER** 2:55

(Hugo & Luigi-George David Weiss)
Aveo Embassy Music Publishing, Inc.—ASCAP

© 1974 Amherst Records, Inc. YOU ARE EVERYTHING 2:55

Bellboy Music & Assorted Music-BMI

PEOPLE MAKE THE WORLD GO ROUND 3:28 (Thom Bell-Linda Creed)

Bellboy Music & Assorted Music-BMI



All selections Produced, Arranged & Conducted by THOM BELL except: *Produced by MARTY BRYANT and BILL PERRY-**Produced by HUGO & LUIGI, Arranged & Conducted by VAN McCOY

> Mastered at Masterdisk Corporation Engineer: Gilbert Kong Album Art Direction: Michael Mendel, Maurer Productions Photography: Vernon Smith

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- 5043 BERYL BERNEY AND NER FRIENDS AROUND THE WORLD
- 5042 MIGHTY MOUSE 5041 A CALENDAR OF NAPPY THOUGHTS (One e day for 30 days)
- 5040 BE A TRAIN
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- 5036 THE WIZARO OF OZ AND OTHER FAVORITE FAIRY YALES FOR CHILDREM
- 5034 SONGS & STORIES AROUT ANIMALS
- 5033 PETER COTTONTAIL 5029 HAPPY SONES
- 5028 LET'S PLAY SCHOOL 5027 FUN ON WHEELS
- 5026 YNE MAGIC TOY SHOP
- 5025 CUGOLY TEGOY REARS
- 5018 YNE VALIANT YAILOR The Emperor's New
- 5017 POPEYE YNE SAILORMAN-Musical Stories
- 5016 THUMBELINA 5014 PETER AND YME WOLF—Symphony Bowl Orchestra 5012 I BELIEVE (SONGS OF DEVOYION)
- 5011 NAPPY BIRTHOAY 5009 MOTHER GOOSE NURSERY RHYMES 5008 CHILDREN'S SONGS OF REVERENCE
- 5007 PARTY YIME DANCE & GAME SONGS
- 5006 MUSICAL NOUR OF STORY YIME FEATURING Ting Yhe Bellerina & Others 5005 PUFF & TODY AND OTHER MUSICAL STORIES 5004 THE MUSICAL STORY OF PETER PAN —
- Milton Rich

 5003 CINDERELLA & ALICE IN WONGERLAND
 & Other Musical Stories Nerrated by
 Jack Arthur & Toby Deene

 5001 CHILDREM'S NOUR OF NURSERY RHYMES
- 5067 PINOCCHIO & OTHER FAVORITE STORIES 5066 STORIES & SONGS ABOUT FIRE ENGINES
- 5065 STORIES & SONGS ABOUT TUGBOATS 5064 FUN WITH THE ARC'S
- 5063 PETER COTTONTAIL'S FRIENDS 5061 PETER THE FLAMELESS GRAGON
- 5059 THE ELEPHANT WHO FORGOTI 5057 ANIMAL FAVORITES FEATURING WINNIE THE
- 5056 00-RE-MI, QUE-SERA-SERA AND OTHER KIDDE FAVORITES 5055 6 CHILDREN'S STORIES
- 5054 LITTLE RED RIDING NOOD
 5053 ALICE IN WONDERLAND & YNE EMPEROR'S
 NEW CLOTHES
- 5052 THE THREE BEARS & THE UGLY OUCKLING
 - 5051 HANSEL AND GRETEL & THE PRINCESS AND THE PEA



COOL COOKING 5:09 BABS GONZALES

LOTTIE MUSIC BMI

SPEEDY GONZALES 3:15 B. GONZALES/THOMPSON DANBY MUSIC BMI

LULLABY OF THE DOOMED 5:31 BABS GONZALES

LOTTIE MUSIC BMI

LE CONTINENTAL 3:18 C. CONRAD/H. MAGIDSON

MILLS MUSIC CO. ASCAP

Side Two

YOU'VE CHANGED 5:52 CAREY/FISHER

PEER INTERNATIONAL BMI

BEGINNING OF THE END 5:17 COLE/EVANS

LONELY ONE 7:26 BABS GONZALES LOTTIE MUSIC/BMI

BABS MOOD FOR LOVE 6:11 BABS GONZALES

LOTTIE MUSIC/BMI



BABS GONZALES

To know Babs Gonzales was to love him dearly or dislike

To know Baba Gonzales was to love him dearly or dislike him internety. There was no middle ground and I believe it was the same with him. Being his friend was a total commitment. It ment that you should be available at mo-ther that the same with the same and the same and the At times it was trying had it was always very interesting. I met Baba not long after I moved to New York in 1852. At first I thought he looked and dressed a little strange, but the more I got to know him the less I thought about it. I found myself thinking it was quite normal to see him walking down broadway in a red and green plaid cost and he can because I had to reline it twice. Money never came into see conversation. He brought the material. I linde it, And the conversation. He brought the material. I lined it. And

that was that. Every time he made a record or wrote a book he would always give me a copy. But then when he would find a laways give me a copy. But then when he would find a record and would come by and horous mine, and that was the last I would ever see of that record. He performed this ritual with all his friends, which is why very few of us have any of his records now. Listening to the record and reading the book was the same as alking to him. There was absolutely no difference. He wrote exactly what he thought about this early how he lived it. At times he would become

about life and how he lived it. At times he would become distillutioned because he was never given the recognition he deserved, but he never stopped "hus-lin". Everytime you saw him he had ether an arm full of records or books.

I have many memories of Babs, some good, some not so good, but the hing I liked about him most was he was his own man. I remember when Draha N. Wington married when the property of the stopped by the police because they were suspicious of us going so slow. The wedding was over when we arrived but we were just in time for the reception.

Once a year I give my annual birthday party and unless he was out of town Babs was always there, talking about everything and everybody. I don't think he ever stopped talking. He would talk himself into a good deal and a lot of times, talk himself right out of it. A friend of mine told me times, this himsel right out of it. A freed of linite out lie he even talked in his sleep. As the party would come near an end he would ask me to put on his records. Because of him, each year I had fewer records, but the ones I had he would play over and over. He had a standing invitation for Thanksgiving and Christmas dinner but there was no talk of records or books then. It was just one big warm family of records or books then. It was just one oig warm raminy gathering which we all looked forward to and enjoyed. This also included my Mom in Los Angeles, whom he would call and tell her exactly what he wanted for dinner. He had met her on several of her trips to New York, and knew that he was also welcome in her home.

Every 3 or 4 years Babs would decide to leave New York "fo'ever", but he always had to come back. He loved New York but he was appreciated much more in Europe. They knew all about him, from 3 Bips and a Bop to the present. I think the last time he left he really had no intention of coming back.

But as my friend Melba Liston said when he left us, "If they think they've gotten rid of Gonzi, they're crazy"

Ms. Lorenzo Shihab

RE-ISSUE PRODUCER: JOHN R. ROWLAND PHOTOGRAPHY: RAY ROSS ART DIRECTION: RON WARWELL DESIGN: GEORGE HOWELL



love songs by

Russ Columbo

CALL ME DARLIN

YOU TRY SOMEBODY ELSE
YOU'RE MY EVERY

3-359 Love Songs by RUSS COLUMBO

Side 1

1. Call Me Darling
2. Sweet and Lovely
3. Just Friends
4. Where the Blue of the Night
(Meets the Gold of the Day)
5. You Try Somebody Else
6. You're My Everything

Side 2 1. All of Me

2. Time on My Hands

3. Save the Last Dance for Me 4. Living in Dreams

5. Auf Wiedersehen, My Dear

6. Paradise

This reissue produced and notes written by Bill Grauer, Jr., and Orrin Keepnews

RUSS COLUMBO, vocals with orchestra. (Recorded in New York; 1931-32.)

The voice of Russ Columbo belongs to an era only slightly more than two decades behind us. The day in which he was a national idol is easily within reach of the memory of a great many people yet in some respects it might as well have been a million years ago.

For the romantic dream that Columbo's throbbing tones conjured up in countless hearts could only have been dreamed when America was very much younger than it can ever be again. The magic of Columbo clearly thrived on his listeners' need to escape from reality; the particularly harsh reality of that time was the Depression of the 1930s, in which the country first learned that "normalcy" and the hectic gaiety of the Roaring Twenties were, unfortunately, not eternal truths. Since then we have passed on to a good many other harsh realities: war and the atomic age and cold war among them. Of course we still seek escape; and not at all surprisingly, many still find it in the music of popular singers. But never again could it possibly be quite the same as at the turn of the '30s, when the fact that life was tough was, at least for the nation as a whole, virtually a brand-new discovery, and when it was still possible to retreat, wholeheartedly and uncynically, into the pure romance typified by-more than any other-Russ Columbo.

Listening to these selections today, it may be somewhat startling to realize that (even removed from the glamor of its original context) his singing retains a tremendous appeal. The plain fact, which can probably be appreciated more in the cold light of twenty-years-after-the-fact, is that the man was good, that he really could sing. There is, of course, trickery in the throaty sound, and a touch or more of pretentiousness in his techniques; but the voice is clear and firm and true; and

the impression of sincerity is undeniable. The fashions in popular song were, as these selections should indicate, rather different in Columbo's time than today; these are unabashedly sentimental songs and they are delivered as written, with no trace of coyness or of undue restraint. Several of these were the hits of their day (a circumstance that can be attributed, in no small part, to the fact that Russ recorded them); and at least some of them have also proven their merits over the long haul, turning into the sort of standards that come up for periodic successful revival.

It is usually assumed these days that "erooning" was an inferior form of cater-wauling; but this contempt just doesn't stand up against the evidence of recordings like these (or for that matter, like the work of Columbo's principal competitor, young Bing Crosby—some of whose early performances have also been reissued in this "X". Vault Originals series.)

His career was actually an amazingly brief and meteoric one. Born Ruggerio Eugenio di Rudolpho Columbo, he was to live only twenty-six years and was to compress his fabulous success into only about four of those years. He was a violinist with Gus Arnheim's band when it backed Bing in his first big success, at the Cocoanut Grove in Los Angeles in 1930. Then Columbo got his break in the same spot, and clicked almost immediately. He was, swiftly, a radio star; and seemingly every record he turned out was a major hit. Despite some movies, and appearances in the stage shows at movie houses, it was his voice that did the trick. (It was not so much that he looked vaguely like Rudolph Valentino, but rather, as it was said, that he sounded the way Valentino would have if fate had been kind enough to give him a voice to match his face.) The recordings presented here are largely a representative sampling of numbers closely identified with Columbo—plus, as a twist, his version of a tune that was to survive entirely through its use by another singer, who helped write it: Crosby's Where the Blue of the Night.

Unlike such contemporaries as Bing and Rudy Vallee, who were later to make successful adjustments to the passing of the years and of the first flush of romantic charm, Columbo was to be remembered only as a personification of dark and handsome youth. For on September 2, 1934, he was killed in a highly fantastic accident. It would never be accepted as credible in fiction, but the facts apparently were these: Russ was talking with a photographer in the man's studio; the photographer, intending to light a cigarette, struck a match on the barrel of an antique French pistol. The matchflame somehow set off an ancient, longforgotten charge still in the gun; the bullet that was fired ricocheted off a table and struck Columbo in the forehead. He died almost instantly; and in this bizarre fashion the man whose voice undoubtedly launched a thousand or more dreams passed into legend.

Other recent "X" Vault Originals albums featuring noted show business personalities include: Young Bing Crosby (LVA-1000); Fred Astaire (LVA-1001); Harold Arlen and Cole Porter—singing their own compositions (LVA-1003); Ethel Merman and Gertrude Niesen (LVA-1004).

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DON RENO & RED SMILEY

DON RENO & RED SMILEY

SIDE ONE:

COTTON EYED JOE

YOUR LOVE IS DYING DARK WATERS

HOWDY NEIGHBOR, HOWDY SWEETHEARTS IN HEAVEN WHERE DID OUR YOUNG YEARS GO

SIDE TWO:

SAWING ON THE STRINGS ONE TEAR DROP AND ONE STEP AWAY

UNFORGIVABLE YOU

BANJO MEDLEY WON'T YOU KISS ME ONE MORE TIME

ONE MORE HILL



There are some records which never ought to be out of print. Regrettably, that thought is not shared by many record companies, and in particular with regard to Bluegrass Music, and Traditional Country Music in general. This is just one of those records, which features in our opinion, and those whose opinions we greatly respect, the very best music ever recorded by Don Reno and Red Smiley. If we are correct, it has been over fifteen years since this Album was last available - except of course for Japan, where they care for the music, and have taste as to best and not-so-good - and so there are a lot of people who have been introduced to Bluegrass Music since that date who have never heard the very best of Reno and Smiley.

The recordings were made in 1957, and Don and Red never sounded so good, and probably never had such care taken over their music. The record was produced, if produced can be applied to records made in 1957, by Mac Wiseman, and his voice can be heard clearly on the trios. The two main voices of course belong to Don Reno - tenor, and Red Smiley - lead, and they never ever sounded better than on this Album

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kinda latin





KINDA' LATIN! - CLIFF RICHARD

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SIDE ONE:

- 1. BLAME IT ON THE BOSSA NOVA (Weil-Mann)*
- 2. BLOWIN' IN THE WIND (Dylan)†
- 3. QUIET NIGHTS OF QUIET STARS (Jobim-Lees)
- 4. ESO BESO (Sherman-Sherman)*
- 5. THE GIRL FROM IPANEMA (Jobim-Gimbel)
- 6. ONE NOTE SAMBA (Hendricks-Jobim)†

SIDE TWO:

- 1. FLY ME TO THE MOON (IN OTHER WORDS) (Howard)*
- 2. OUR DAY WILL COME (Hilliard-Garson)
- 3. QUANDO, QUANDO, QUANDO (Boone-Renis)*
- 4. COME CLOSER TO ME (Stewart-Farres)†
- 5. MEDITATION (Jobim-Gimbel)
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With Eernard Ebbinghouse and his Orchestra; and the Orchestras of Reg Guest*, and Les Reedt.



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BLUE TURNS TO GREY—Blue
Turns To Grey; Somebady Loses
Savet And Gentle; Wind Mo Up
My Heart Is An Open Book; Lie
& Kisses; The Night; I Only Cam
To Say Goodbye; Just A Little Bi
Too Late: The Time In Between
On My Word; Look Before You
Love.





ITS ALL IN THE GAME - Secret Love; I'm In The Mood For Love; I Only Know I Love You; Fly Me To The Moon (In Other Words); Where The Four Winds Blow; Kase; Since I Lost You; I Only Havo Eyes For You; I Found A Rose; Magie Is The Moonlight; I Only Came To Say Goodbye; It's All Lower To Say Goodbye; It's All Lower To Say Goodbye; It's All

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CANADIAN PRODUCTION BY PAUL WHITE
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THIS IS MY LUCKY DAY DAVID ALLEN

SKYLARK -:- PENTHOUSE SERENADE -:- SWEET & LOVELY
WHAT HAVE YOU GOT THAT GETS ME -:- WHERE YOU AT
FORGETFUL -:- THIS IS MY LUCKY DAY -:- NEW IN TOWN
LOVE IS A SERIOUS THING -:- A SWING FOR JOEY
WHY DO YOU PASS ME BY -:- I'VE GOT MY EYES ON YOU





Damn, but it's a shame about the music business!

I mean that the bad singers, for the most part, have the hit records and the good singers like David Allen have had to scuffle for so long.

good singers the Eavild American to the late to the second of the sort of this gare endless, like the three-chord guitar groups are making it while a great singer like David Allen was sitting by a cold stove trying to keep warm by reading his reviews.

Ah, well. So much for the dreams about the city of God.

David could very well open a school and teach other singers how to sing. For one thing he could teach a whole crowd of youngsters, some with definite talent, how NOT to sing like Sinatra – just for a switch.

Secondly he could tell the newcomers a few things about taste; taste in selection of material and taste in performance.

And he could teach them about giving thought to a lyric, the simple business of delivering the lyricist's message.

He could show them too, that there is such a thing as a romantic song. Most vocalists know how to sound happy and how to sound glad but David Allen has the ability that few other performers have, the knack of making you feel that when he sings "Tve Got My Eyes On You" he means like, baby, Whadda ya' say?

He has the ability, when he sings "Penthouse Serenade" to give you the impression he's been there. When I had my Sunday NBC show from New York, David was living in a penthouse, uptown, west of Broadway overlooking the Hudson—in other words, when David sings "Penthouse," Charlie: YOU are there, because HB WAS there.

Maybe this artistry is something that can't be taught after all. Maybe you have just got to have it. Maybe David could never teach another singer to get such a feeling of relaxation and humor into a song like "Love Is A Serious Thing."

Perhaps you can't teach anybody to skip nimbly around a complicated melody of Matt Dennis's "New In Town."

David's biggest fans have been the good singers in the business and if everybody had their taste, he could run for president.

It occurs to me that one reason David is so good is that he's lived. He's a man, not a boy. He's knocked around in the business, starting professionally at 16 in 1440

When I met him in 1946, he was constantly struggling but working with various bands throughout the country. And much later, in 1958, things began to pick up. He did a shot on my TV show and began playing some of the better clubs: and had his own CBS Radio show in 1959.

Now EVEREST RECORDS has further advanced the cause of David Allen, for which they deserve our thanks.

Oh, one more thing, in closing. Even many people who know what a fine vocalist he is are not aware that David's a well-rounded musician. He has written three beautifully constructed ballads to which I had the honor of writing lyrics, David's next release on EVEREST will include a couple of our songs. Take good care of this ablum; you'll be playing it for a long time.

STEVE ALLEN

THIS IS MY LUCKY DAY DAVID ALLEN



Tony Curtis drops in during the recording session to congratulate David.

Side one:

I'VE GOT MY EYES ON YOU - 2:15
PENTHOUSE SERHADE - 2:55
LOVE IS A SERIOUS THING - 2:06
A SWING FOR JOEY - 1:47
WHAT HAVE YOU GOT THAT GETS ME - 2:05
FORGETFUL - 3:45

Side two:

WHERE YOU AT • 2:45 WHY DO YOU PASS ME BY • 2:15 SWEET AND LOVELY • 2:05 SKYLARK • 2:45 NEW IN TOWN • 3:15 LUCKY DAY • 2:28

Arranged & Orch, conducted by Bob Florence (A Curtis Enterprises Pred.)

This album is available in Menaural-5224 and Starce-1224 Cover Design: Studio Five Printed in U.S.A.

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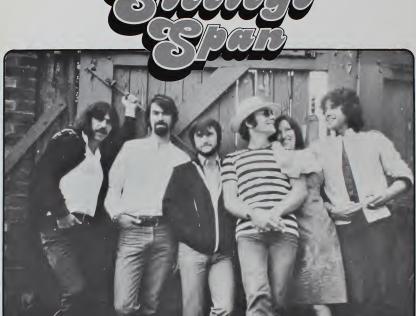
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2 RECORD

Dogs & Ferrets



*LITTLE SIR HUGH • *BACK GOES TO LIMERICK • *LONG LANKIN • *DOGS AND FERRETS • *GALTEE FARMER *DEMON LOVER • *ELF CALL • *WEARY CUTTERS • *NEW YORK GIRLS

**BLACK JACK DAVY • **HARD TIMES OF OLD ENGLAND • **CADGWITH ANTHEM • **SUM WAVES (TUNES) • **THE WIFE OF USHERS WELL **GAMBLE GOLD/ROBIN HOOD • **ALL AROUND MY HAT • **DANCE WITH ME • **BATCHELORS HALL



Steeleye Span are: Maddy Prior • Tim Hart • Robert Johnson • Rick Kemp • Peter Knight • Nigel Pegrum

*Produced by Steeleye Span and Robin Black - **Produced by Mike Batt Steeleye Span appear on Pair Records, Inc. by special arrangement with Chrysalis Records Inc.

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STEREO

Sexy Strings

ubtle Saxes

Sammy LAYE
and his orchestra

Including: LOVE (Your Magic Spell Is Everywhere) • KISS OF FIRE THE TOUCH OF YOUR LIPS • C'EST SI BON • HOLD ME

SEXY STRINGS AND SUBTLE SAXES

Swing And Sway With

SAMMY KAYE

And His Orchestra

Ray Noble

Side Dne

1. (When We're Alone) PENTHOUSE SERENADE Will Jason-Val Burton 2. TIME ON MY HANDS Vincent Youmans-Harold Adamson-Mack Gordon (You In My Arms)

WWOS / SSX OS STREETS GRAVE COURT CARRY STOKE TO SECRET VONER

- 3. THE TOUCH OF YOUR LIPS
- John Schonberger-Richard Coburn-Vincent Rose Little Jack Little-Dave Oppenheim-Ira Schuster Roy Turk-Fred E. Ahlert 6. I DON'T KNOW WHY (I Just Do)

Side Two

- 1. LDVE (Your Magic Spell Is Everywhere) 2 COME CLOSER TO ME (Accerdate Mas)
- 3. KISS OF FIRE 4. C'EST SI BON (It's So Good)
- 5. DON'T BLAME ME
- 6. WHAT IS THIS THING CALLED LOVE

Edmund Goulding-Elsie Janis

Asyaldo Farres Al Stewart Lester Allen-Robert Hill Henri Betti-Andre Hornez

Jimmy McHugh-Dorothy Fields Cole Porter

Romance has been the song writer's favorite theme for centuries. Assembled in this album are some of the most memorable of their efforts - all lushly woven into a sound that's so vividly alive you can almost touch it.

Here is a wonderful collection of ever-popular love songs-romantic favorites such as The Touch Of Your Lips, Hold Me, Kiss Of Fire, C'est Si Bon, and many others - performed with the provocative blue light intimacy of Sammy Kaye's SEXY STRINGS AND SUBTLE SAXES.









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The ORIGINAL Songs Recorded By The ORIGINAL ARTISTS

Who Made Them HITS

Sep.

RECORD ONE side a

· · · · · · · · · · · · · · · · · · ·	
VG ••••••••••••••••••••••••••••••••••••	

side b

REACH OUT FOR ME	• • • • • • • Dionne Warwicke
THE OOGUM BOOGUM SONG	
BABY SCRATCH MY BACK	
MY PLEDGE OF LOVE	Joe Jeffrey Group

RECORD TWO

PAPA'S GOT A BRAND NEW BAG • • • • • • • James Brown
LET IT BE ME • • • • • • • • • • • • • • • • • •
GET ON UP
ROCK ME BABY
TWINE TIME Alvin Cash

side b

HOLE IN THE WALL	• • • Packers
HI HEEL SNEAKERS	Tommy Tucker
OO WEE BABY, I LOVE YOU	• • Fred Hughes
CISSY STRUT	Meters
OH NO, NOT MY BABY	Maxine Brown



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PUCCINI

OPERA WITHOUT SINGING

BOSTON POPS FIEDLER

LA BOHÈME MADAME BUTTERFLY





Here are highlights from two of the world's most popular to present and the property of the floating by Derhestra under the direct popular and the first property of the floating the float

These orchestral presentations are, for the most part, outlines of love stories. The plots (here sketched in essence rather than in detail) are basically simple, the music tremen-

dender than in details are stracing them

In Madame Briterfly set in the Nagasaki of 1900 or Madame Briterfly set in the Nagasaki of 1900 or Madame Merican anyal officer. Lt. Benjamin Franklin Pficketten, has arranged for himself a marriage with the youthful Butterfly, a Japanese girl who loves him deeply. Pinketton's notion of this marriage is rather that of a delightful adventure which may be concluded—legally, indeed—with little regard for anyone involved. When Pinketton goes back to America, Butterfly betriskes fer-

vently the hope that he will return to her. He does come back, but with his new American wife. Butterfly's charming dream is ended—and her life, too, for now she feels that the only solution for her is death by her own hand.

the only achition for her is death by her own hand.

We hear the Pruduck, the "Amore o grillo" ("Love or a whim") in which Pinkerton proclaims his enchantment with his prospective bride. Butterly's sentrance music stall happiness and optimism, the Love Duct an opulent voicing of glowing sentiment. "Un bed d" is Batterly's impassioned song adirming her trust in Finkerton's return "one glorious day; 'the Flower Duct finds her, with her main, Suzuki, happily decorating the house with blossoms for Pinkerton's minment arrival, and the loved, such though the right for points of the process of the process

Section and the programs consists of use Opera-La Boleme is a tale of Bohemian life in Faris around 1850, a love story of the poet Rodolfo and Mimi, a pretty young neighbor. They become acquainted almost accidentally, and only a few moments later they are falling in low as you will easily hear in the music. Their love comes to grief in misunderstandings, and yet Mimi, never strong, returns, in a last illness, to the garret home of Rodolfo to be recon-

ciled with her lover and then to die.

Through the music we may trace Mimi and Rodolfo's

story. Sequency with the Christmas Eve on which they meet A few measures of the Predude raise our curtain on Rodolfo's narrative—"Che gelida manina,"—in which he described his file as a poet (in this he is not wealthy) and in his imagination (in this be is extremely well-to-do), which were the state of the contraction of the contraction of the quiet, uneventful way of life as a scamstress. But she, too, has imagination. And with "O soure fancialla" ("Ob, lovely gird"), Rodolfo and Mirni discover their love for each other. At Cafe Monus, in the Latin quarter, Mirni and Rodolfo

At Cafe Momus, in the Latin Quarter, Mini and Rodolfo join friends in holiday festivities. They—and we—also encounter Musetta, an attractive young lady of considerable temperament, whose Waltz song is an insouciant, winning avowal of her charms and conquests. As she ends her song, a military patrol passes in front of the cafe.

Guiety and sorrow are closely allied in Bobiene, and there is logic in the quick transition from the outdoor merriment of the Latin Quarter to the final, pathetic meeting of Mimi and Rodolfo. We recall with them the melodies from their first meeting; and when Mimi's life virtually sighs away from the world, we recognize the despiral that is Rodolfo's, melodies, Mimi – and Butterfly – will live for you as often as you wish to play these vivid and eloquent recordings.



PUCCINI

OPERA WITHOUT SINGING

Boston Pops · Arthur Fiedler

Side 1

MADAME BUTTERFLY

Prelude
Amore o grillo
Butterfly's Entrance
Love Duet
Un bel di
Flower Duet
Hunnming Chorus
Death of Butterfly

Side 2

LA BOHÈME

Che gelida manina Mi chiamano Mimi O soave fanciulla Musctta's Waltz Death of Mimi

Produced by Peter Dellheim Recording Engineer: Anthony Salvatore



BEETHOVEN STRING QUARTETS

QUARTET NO.4 IN C MINOR, OP.18 NO.4 THE BARTÓK STRING QUARTET QUARTET NO.11 IN F MINOR, OP.95 THE WEINER STRING QUARTET



BEETHOVEN STRING QUARTETS

SIDE ONE: QUARTET NO. 4 IN C MINOR OP. 18, NO. 4

SIDE TWO:

QUARTET NO. 11 IN F MINOR OP. 95

THE BARTÓK STRING QUARTET

Péter Komlós, first violin Sándor Devich, second violin

Géza Németh, viola Károly Botyay, violoncello THE WEINER STRING QUARTET

József Szász, first violin János Székács, viola István Várkonyi, second violin Árpád Szász, violoncello

The division of Beethoven's creative output into early, middle, and late styles has resulted, unfortunately, for many years in a gross misconception of his compositional development. The use of the chronological yardstick has erroneously relegated the earlier works to a preparatory role. The faulty concentration on his late works as the non plus ultra to which all the others lead is particularly true of the string quartets. Quite to the contrary, conceptual similarities in design and structure among the various "periods" are as striking as are the differences. For example, the three piano sonatas of Op. 2 are remarkable compositions which cannot be diminished in stature though they are early works. The six quartets which constitute the Op. 18 set are also a good case in point for, although in a general sense they too are the product of the young Beethoven they nevertheless reveal some of the concepts that were to receive greater emphasis later on. They are early quartets only from the chronological viewpoint, having been completed by Beethoven just before his thirtieth year. As a whole, in these quartets the rather formal disposition of space is projected with a clarity seemingly reminiscent of Haydn and Mozart. The details within the formal divisions, however, are truly "Beethovenian." The Quartet in C minor, No. 4. is perhaps, the most striking of these quartets. It is the sole quartet of the set in the minor mode and it juxtaposes moods of tragedy and optimism, not unlike the Piano Sonatas, Op. 10, No. 1, and Op. 13 ("Pathétique") and the Sonata for Violin and Piano, Op. 30, No. 2, all of which are in C minor, and are compositions not removed from the Quartet by more than a few years. The Quartet in F minor, Op. 95, is overwhelmingly tragic, yet the pairing of these two quartets for this recording is, indeed, appropriate. One will find similarities even though the two quartets were separated by almost a dozen years (Op. 95 was completed in 1810). Yet it would be foolhardy to avoid citing the great differences as well, for Op. 95 is a model of concentration and economy of means, generating an overwhelming power of intensity and dynamism much beyond the earlier C minor Quartet. In both works the inner drama is projected frequently with a strong sense of sonority. This is noted, for example, in the use of the chords in the first movement of the C minor Quartet and in the use of the higher registers in both quartets, particularly as a means of achieving final climax at the end of a movement, or in the repetition of a theme. The second movement of the F minor Quartet effectively depicts the beautiful use of the higher registers, particularly with the crossing of the viola and 'cello parts.

Quartet in C minor, Op. 18, No. 4

The first movement is in the sonata-allegro procedure. The exposi tion is characterized by the following: a main theme which, con mencing over a structurally static, reiterated tone in the 'cello, unfolds gradually and magnificently with an ascent of almost three octaves; a thematic bridge of most sonorous chords played by the strings in alternating fashion; a contrasting secondary section (in the major III tonality), consisting of several themes in a mosaic chain, of which the opening theme is strongly derived from the rhythmic shape of the main theme of the movement; a dramatic close of contrasting pianissimo and fortissimo in staccato manner. The development section has an amplitude through its several statements of the principal theme and the main second theme, both in their entirety. The alternating chordal texture returns briefly for design separation. Developmental fragmentation is not extensive. The highlight of the recapitulation is the use of the chordal passage in extensio as a dramatic substitute for the exposition's more formal and reserved transition. The tonal detour of the coda signals the dramatic type of developmental climax Beethoven uses so elfectively.

The second movement, ternary in form and following the sonataallegro procedure, is completely different in character. Thematic material is distributed among the four instruments so that the linear individuality is emphasized. A quasi-fugal texture is the means through which the first theme is presented, and reiteration of this procedure with further emphasis upon imitation prevails throughout. The scheros staccato moed predominates, most often in pianissino, although contrasts in dynamics offer dramatic relief. These factors—texture, dynamics, and expression—project a movement of strong homogeneous quality.

The third movement follows traditionally the format of the menuetto and trio, and returns to the more serious mood of the first movement. The trio (in Ab major) offers a strong contrast in mood, but in its form retains the balanced grouping characteristic

of the menuetto.

The fourth movement is also very traditional and pursues the well-estabilished rande procedure. The alternating sections are very contrasting, and the main refrain is stated in the tonic key four times, the scheme of alternation being Δ_1 , B_1 , Δ_2 , B_2 , Δ_3 . The case of the state of the state of the state of the scheme of th

Quartet in F minor, Op. 95

The first movement is a masterpiece in its fusion of economy of means, brevity and integration, wrought within the sonata-allegro process. In this regard it stands out above all other sonata-allegro first movements in Beethoven's string quartets. The opening is almost violent. The contrasting sections are abrupt, placing into bold relief appositional qualities of epigrammatic character. The opening five measures contain the motivic life of the entire movement, each of the contrasting motivic fragments being followed by clean-cutting silence. It is impossible to regard this opening as a "theme" in the ordinary sense. Both the opening four sixteenths and the tambic fragment upon which the third, fourth and fifth measures are based constitute musical ideas. These five measures are not contained tonally, for the ear is immediately led into further continuity of contrasting lyricism combined with the opening motif. The changes are abrupt: a sudden pivot directs the tonal structure to an extended passage in the major (VI) which can be regarded as a subsidiary thematic unit. But this, too, is tied to simultaneous statement of the opening motif. The lyrical contrast to the fierce opening is overwhelming, heightened by sudden outbursts of energy. The development section is brief but concentrated in the use of the bi-motivic material of the opening five measures, both individually and in combination with each other. Even the lyrical line of the second theme joins the polyphonic fray. This is the shortest development section in all of Beethoven's string quartets. vet its economical concentration of thematic idea and tonal structure is a tour de force. The recapitulation omits the appositional iambic motif and quickly moves into the contrasting lyrical second theme; it continues to parallel the exposition (except for tonal modifications) and, at the point where the symmetrical parallelism of the exposition has been completed, launches into a coda (via a tonal detour) which with unabated intensity exploits the initial ligure of the opening motif and the two measures as a whole. Thus does the movement end in a gradual diminuendo that is the essence

The general form of the second movement is ternary, but the details are rather complex and deserve a detailed analysis which space does not permit Diamatic unterrance is immediately obvious in the introduction of the cellor alone. The main hyiral idea is seen to be a superior of the contract of the contract of the ment its intensity is increased through higher registration. The middle section, which is eventued developmentally, commences in

the fugal texture, the chromatic and somewhat tortunes theme being houseful in uncertainty by all four instrument. The fugal course in the most of the control of the contr

The eliding chord of the third movement now comes to life as the main schere motif is furiously stated twice, heightened by intervening measures of silence. This is an extended scherea, the main section alternating twice with the trio before concluding the movement. The composer's indication, "ma serious" reflects the grim character of this scherea. The driving rhythm of the opening motif is incessant, relief afforded only by the interpetion of the trio in

the major mode

The slow beginning of the fourth movement is a disguised transition from the previous movement through the use of its main theme's rhythm in augmentation. But now it is thematically modified to effect a neighbor-tone relationship that prepares for the allegretto agitato. To characterize this movement simply as a rondo would be misleading for, despite the recurrence of the refrain twice after the initial statement, the intervening passages can bardly be called "thematic" units. It is only the structural principle of return to the fundamental tonal point, the tonic, that determines the rondo. Unlike the last movement of the C minor Quartet, the concept is not mosaic. The restless agitato prevails throughout, and the motivic development drawn from the theme and from the neighbortone relationships is unabatedly maintained. The string writing is a brilliant transformation of pianistic style. The coda, based primarily on the neighbor-tone motif, resolves gradually into a double pianissimo ritardando, and suddenly bursts into a completely unexpected terminating section which, firstly, is in the major mode and, econdly, is constructed of entirely different material thematically, rhythmically, and texturally. The motivic life-connection to the movement is hidden, but there nevertheless. The contrast is overwhelming, for the brilliant sunshine breaks through the dark clouds. highlighting the dark moods of the movement, and the entire quartet concludes with an air of optimism. SAUL NOVACE

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Sing a little for Joy

COVER DESIGN: STAN HERMETET

SING A LITTLE FOR JOY

To the glory of God in joyful understanding of His love for His people and the continuing work carried on among them by His men like the Rev. Charles Schroeder who has made it possible for so many to sing a little for joy.

At some point in the lives of Christians it becomes necessary to spread the message of the Gospel to those around them. This spreading of the Word may take many forms, but of necessity it must take place. It is not done in drudgery but rather it is a privilege to have some part in God's work and to share the measureless joy of being a part of God's people. To be deprived of this opportunity would limit one in his Christian growth. Or as Paul tells the Corinthians in his first letter to them (Chapter 9, verse 16) "For I take no special pride in the fact that I preach the Gospel. I feel compelled to do so; I should be utterly miserable if I failed to preach it." To Paul it was necessary to preach the Gospel and at times he says it, sometimes shouts it, and on other occasions he seems to sing it. In his letter to the Phillipians, (Chapter 1, verse 21) Paul says. "To me to live is Christ". As long as he lived, it was his privilege and his joy to preach Christ. For some this preaching takes the form of song, not solemn words with majestic musical accompaniments, but joyous folk hymns with simple guitar and percussive accompaniments which come from hearts overflowing with joy at the knowledge of God's love for this world and for His people.



Shout everyone,

And tell the world,

What He has done".... sing the Faith Singers of Faith Lutheran Church,
Eldridge, Iowa. Composed of Confirmation age young people, the singers, under the direction
of Bonnie Buss, perform original songs by Nancy Lafrenz in a desire to express God's love



THE CHRIST

through song.

"To God sing praises.

SING A LITTLE FOR JOY THE BIRTH STORY

THE SECOND TOUCH

COME DOWN FROM THE MOUNTAIN (text by Rev. Charles Schroeder)

THE SAMARITAN

HE BROKE RIGHT OUT OF THE GRAVE

HE WILL RETURN

HE MAY COME IN THE MIDDLE OF THE NIGHT

THE CHRISTIAN

LET'S CELEBRATE IN SONG
I'M KEEPING YOU, LORD
TELL ME, LORD, WHAT CAN I DO?
TWO STRANGERS
LORD, I'M FOLLOWING YOU
WALKING ALONG
HERE AM I. LORD, SEND ME

THE LORD WILL KEEP YOU





ROD McKUEN

SINGS THE SONGS OF JACQUES BREL JOE DARION **BOB DYLAN** LEO FERRE FOX and GIMBEL CAROLE KING HILDEGARD KNEF MITCH LEIGH DAVE LOGGINS JONI MITCHELL RANDY NEWMAN JIM WEBB and

BOD McKUEN

NOW AND THEN (THE SONG FROM ALONE)

The Middle of MACARTHUR PARK * THE IMPOSSIBLE DREAM * BOTH SIDES NOW I GOTA NAME : I THINK IT'S GOING TO RAIN TODAY : PLEASE COME TO BOSTON ABOUT THE TIME * FRIENDLY WITH ALONE * IF YOU CAN LAUGH, YOU CAN CRY ONE MORE SUMMER THERE GOES A MAN WHO TRIED I SHALL BE RELEASED THE SUN AT MIDNIGHT * HOME AGAIN * MRS. ADAMS * I'M AT PEACE



but they can't change me I got a dream I got a dream On, I show I could share I lif you want me too If you're going my way I'm going too moving me down the highway online me down the highway moving ahead so life won't pass me by.

The Impossible Dream (from "Man of La Mancha")

To dream the impossible dream to fight the unbeatable foe, to bear with unbearable sorrow to run where the brave dare not go. To right the unrightable wrong to love pure and chaste from afar to try when your arms are too weary.

This is my quest to follow that star no matter how hopeless no matter how far

To fight for the right without question or pause to be willing to march into hell for a heavenly cause

if I'll only be true to this glorious quest that my heart will lie peaceful and calm when I'm laid to my rest

And the world will be better for this that one man, scorned and covered with scars still strove with his last ounce of courage to reach the unreachable star.

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WHERE THE RECORDING DIFFERS FROM THE PRINTED WORD, THE PERFORMER TAKES THE BLAME.



Alolle... for some reason the word seems to be synonymous with tragedy. Perhaps were preconditioned from the crib to think being by oursieves being left out. The preacher tells us "man was not meant to the above means a being left out. The preacher tells us "man was not meant to the above means to the standard of the standard to the

While by no stretch of anyone's imagination could I be called a plane always enjoy being alone. Inding myself on the outside Yet, because I'm by mysalf more often than not, I've learned to savor and work with the advantage salitude offers. After all, unless teamwork is involved in youn job, there is little doubt that a person does his best work apart from the club or crowd. All of us think better alone. Coming back into the clearing after having been away, more often than too, we bring better, newer ideas and attitudes to our fellow creatures. Though I believe very strongly in social intercourse, mentally and otherwise, the man who detailed disappoint anyone, and 3, best of all, meeting a better class of people,—did have a point of view hardly arguable.

The time away can, among other things, help develop a strong right hand in men and willpower in women. Pre never advocated continual aloneness for myself or anyone, I guess what I'm trying to say is that people should not be afraid of finding themselves without company, whether enforced or by design.

In my lifetime, I must have written twelve to Sifteen hundred songs. By no means are they all about being away, apart, alone... though for some reason, the public and, I must confess, I myself seem to prefer my more introspective lyrics and melodies. Everybody's Rich Buf Us, Joanna, Mr. Kelly, and Kateldoscope have enloyed a modicum of popularity but can hardly compare with the acceptance actually and the supplied of the conference of the conference and Seasons in the Sun.

This album has been a long time in the thinking, planning, and recording stages. I suppose it would seem "a natural" for me to come up with, having had "the lone" tag welded to me long ago by the media and admitted by my own actions. In point of fact, of some 112 albums Fve recorded, this has been the most difficult. Certainly the most enjoyable, as each hew effort is, but not easy.

To begin with, It wanted it to represent as many kinds of loneliness as possible (Istill leff out the soldier, the truckdivier, and the cowboy—having covered them before. The seventeen selections in the album depict old age, youth, suicide, prison life, the callousness of a woman complaining because her newly dead friend willed her little more than a biscuit tin, the traveler, the advisor, the pessimist, a man willing to offer a helping hand to everyone but himself, love found and lost in the same being raphical song in the set J as meetly someone who "tried," another who worked it he'll ever make it back to his idea of home, still another who's sure he's learned everything and discovers he knows nothing. Finally there is that ageles, integid Cervantes character still on the track of his Impossible Dream. Loners all, this cast of characters, and alone.

There is the danger of becoming mandlin with so much of the same subject matter, think that's been avoided because none of the characters in my songs, or those of the very talented other writers involved in this project, are allowed the luxury of self-pity. (The other writers are listed on the typic sheet under the titles of their arrangers, musicians, engineers, and other personnel involved in this project is boundless.

I feel it important to here acknowledge the musicianship of Gene Palumbo (on most of the tracks), the hard work and imperturbability of chief engineer Carl Yanchar, and co-ordinator Wade Alexander, who not only put a couple of thousand miles on his VW hauling the tages back and forth over a two year period from appointed time. In working with me on the album, each of these people has helped this seemingly impossible dream come about.

While this album was in the process of being put together, no one involved had a Saturday or Sunday off; indeed, the desire for all of us to finally get some step undoubtedly helped hurry the album to completion. And still we start a new album next Sunday.

I have a sense of time catching up with me and the very real probability that these will be among the last recordings I'll make and release. If so, I can go out happily with this one ... egotistically, but nevertheless, honestly said.

Fod mkun/july 74





AMHERST SAXOPHONE QUARTET



All got by the state of the sta

ALEO WILDER was born in Rochester. New York on February 10, 1907. He studied composition with Herbert Inch and Edward Royce. Wilder was been to be a superior of the studies of the studies of the music for the theories radius, and films. He worse popular songs and arranged music for Frank Smitra, July Garland, Benty Gosslman, Jump Dorsey, and others. He was also a rouldir componen. Most of his serious compositions, in particular has domained as serious compositions, in particular has domained music, are in an affable, bedonine, and ingratting style, according to Baler. He SAMO/HENE QUANTET

SAXOPHONE QUARTET

'The Wilder QUARTET was purchased in late 1980 as part of the continuous process of upgrading our library. Our first official performance of this work occurred on November 4, 1981. The period between the purchase and the performance began with an argument within the quartet which took more than a year to resolve. Our initial reading of the work brought out numerous harmonic and melodic peculiarities which were the subject of much heated discussion. I felt some of this manuscript was not what the composer had originally intended. After much discussion and further rehearsing it was decided to try to get a score. manager of Margun Music, Inc., we received a photocopy of the original pencil score. In spite of the difficulty in reading the copy, a great many questions were answered, mostly in the realm of transpositional discrepancies from score to parts. In a few instances I felt it was necessary to actually change some pitches because they were either indecipherable or did not make harmonic sense. The end result of all this editing was over 150 changes in the four saxophone parts. These changes were made in the hopes of recovering and maintaining the spirit, intent, and integrity of the original work. The QUARTET certainly has become one of our favorite works and will always hold a respected position in our repertoire. Dx Michael D. Nascimben

ROBERT MOLS, a native of Buffalo, New York, stemded the Eastman School of Music where he obtained his Ph.D degree and performance certificate on flue. At Eastman, he studied composition with Howard Hanson and Wayne Barlow. He also did advanced study at the Mozaretum and Salburgh, Austria 1953 he joined the faculty at the University of Buffalo she hed of the theoretical and instrumental divisions.

As a composer and recipient of grants and commissions, his compositions have received numerous performances in this country and abroad, including performances by the Buffalo Philhar monic Orchestra-Several works for flute, including "Excursion" for flute choir, were recently published by the Franzipani Press.

ENCHAINMENT

"Having written many dance band arrangements as a suspeparised to during my early professional curren. I was truly reacted when asked by the Amherst Sangshow Quarter to write a concern piece for them, to be a supplemental of the production of the control tonal shells and musicamine performing them excepts tonal shells and musicamine profession and with some possibility of the profession of the control of the control expensive, partially justy, innovative, and with some possibilities and the control of the control of the control to be linked or chained (together to form one continuous behavious difference of the control of the control of the profession of the control of the control of the control of the profession of the control of the control of the control of the profession of the control of the control of the control of the profession of the control of the control of the control of the profession of the control of the control of the control of the profession of the control of the control of the control of the control of the profession of the control of the control of the control of the control of the profession of the control of the control

Zohort Mod

STEPHEN PARISI was born on November 11, 1955 in Buffalo, New York to music-loving parents who sarred-lim on plann of the age of seven. A age fifteen, he became a student of Ann Moot, who was very insparational both musscally and creatively. His ambition to become a composer fall him to the State University of New York at Buffalo on full scholarship. He studied composition with Leo Smit and has obtained a Masters of Fine Arts in Music degree. Mr Parisi currently of Fine Arts in Music degree. Mr Parisi currently

AMHERST SAXOPHONE QUARTET

Salvatore Andolina, Soprano Michael Nascimben, Alto Stephen Rosenthal, Tenor Harry Fackelman, Baritone

Side 1

ALEC WILDER ROBERT MOLS

Saxophone Quartet Enchainment (1981)

Side 2 STEPHEN PARISI PAUL CRESTON

Introduction and Capriccio (1980)

Suite for Saxophone Quartet, Op. 111 (1979)

Preiude Scherzino Pastorale Rondo



divides his time between teaching, performing and composing. He lives in Grand Island, New York with his wife and daughter.

INTRODUCTION AND CAPRICCIO

The INTRODUCTION opens choral-like in nature and is transformed into a dialogue between open and alto assophones leading to a sonorous climax. The movement returns to the long lyrical phrases and choral texture of the opening measures.

The CAPRICCIO is a juxtaposition of themes or

episodes of various kinds which follow one another.
This wide variety of textures give the piece the aspect
of caprice from which its name is derived.
"I feel my purpose or goal as a composer is to arouse

"Heel my purpose or goal as a composer is to arouse and use the listeners' stream of consciousness from the first note to the last, while at the same time exemplifying some type of musical structure." Stephen Paris PAUL CRESTON was born on October 10, 1906, in New York Citry, of Italian parentage. Completely selftaught in composition and orchestration, he has contributed a full range of music with over 120 major works: piano pieces, songs, chamber music for various instrumental combinations, choral works, and over 35 or chestral works which include six symphonics and 15 concertors.

His numerous awards and honors include. Music Critics' Circle Award and First Price in the Paris International Referendam of 1952 for his Symphony No. 1; National Institute of Arts and Letters awards, two Citations of Honor from the National Association for American Composers and Conductors; and two Gugenheirn Fellowships. In 1964 be received a Steat Department grant as American Specialists in Israel and Turkey.

SUITE FOR SAXOPHONE QUARTET

The SUITE was composed in 1979 and premiered the same year by the Swiss Saxophone Quartet at the Saxophone Congress held in Chicago. The work is his fifth and latest for Saxophone. The other four are: SUITE, Op.6 - Saxophone and Piano, SONATA, On. 19 - Saxophone and Piano, CONCERTO, Op. 26 -Saxophone and Orchestra or Symphony Band, and RHAPSODIE, Op. 108 - Saxophone and Organ or Piano. The SUITE FOR SAXOPHONE QUARTET is vintage Creston and confirms his acknowledged love of the instrument. The unusual "alert" rhythms, sensuous lyricism, rich harmonies, and structural solidity which have been the hallmark of Creston's style, are constantly in evidence. His clear understanding of the instrument's technique was gained from his association with saxophonist Cecil Leeson as pianist for his recitals. and for whom he wrote the first three works for the instrument.

AMHERST SAXOPHONE QUARTET

The AMHERST SAXOPHONE QUARTET has performed in the United States from coast to coast, has been broadest on national radio on numerous occasions, and is regularly heard throughout the world on Waxee of Ameria. The group was formed in 1978 and continues with the original members. It has played more than 50 concerns a year since 1981. The New York Times called the first of the Quarter's Carnegie Hall concerns "first rate in every respect."

The Amheris Quarter performs the standard works composed for sixephone quarter, In addition to this large repertoire, it has developed a unique library of manuscripts which includes many commissions and also mosts of the Baroque era, Jazz, Avant Garde, and Regtime. The group's close association with renowned composer-plannst Euble Blake resulted in a recording of this delightful rags.

Along with a busy chamber music schedule, the ASQ has appeared as guest soloist with orchestras including both the Rochester and Buffalo Philharmonics.

SAUVATORE ANDOLINA, sopromo, studied saxophone with Edward Yadinaki and John Sedola and claimate with James Fine and Stanley Hasty, the and claimate with James Fine and Stanley Hasty, the the State University of New York at Buffalo which he arended on a Arts Stundation scholarship, Mr. Andolina was base claimed "saxophonists with the Buffalo whilatmonic Orchestra for the 1978-79 sesson, claimed is with drawn of the State University of New York and State Orchestra for the 1978-79 sesson, claimed is referred with the Arqueix Orchestra.

MICHAEL NASCIMBEN, Joth, studied sacoptions with Larry Teal and Sigurd Rascher. He reviewed both Master of Music and Doctor of Musical Arts degree from the University of Michagun. Dr. Nascimben has served on the faculties of the University of Teas at Austin and the State University of Year Austin and Year One University of Year Austin Au

STEPHEN ROSENTHAL, tenot, studied saxophone with Edward Yadiinski and John Sedola, and darinet with James Pyne. He received a Bachelor of Fine Arts degree in Music Performance from the State University of New York a Buffalo. Mr. Rosenthal has performed with the Buffalo Philharmonic Orchestra and the Empire State Wind Ensemble.

HARRY FACKELMAN, burthone, studied saxophone with Edward Yakinake and clariner with Allen Sigel. He received a Master of Fline Arts in Music from the State University of New York at Buffalo. Mr. Fackelman has performed with the Buffalo Philharmouth Orchestra and the Empire State Wind Ensemble.

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ALICIA DE LARROCHA

PAGINAS CELEBRES PARA PIANO



HH 10-157 Beethoven/Liszt/Rachmaninoff/Debussy/Schubert/Mozart/Mendelssohn/Chopin



PARA ELISA/Beethoven SUEÑO DE AMOR/Liszt

PRELUDIO EN DO SOSTENIDO MENOR/Rachmaninoff

CLARO DE LUNA/Debussy de la "Suite Bergamasque"

MOMENTO MUSICAL, Op. 94 n.º 3 Schubert

MARCHA MILITAR, Op. 51 n.º 1 (Tausig)/Schubert

MARCHA TURCA/Mozart de la Sonata en la mayor

LA HILANDERA/Mendelssohn romanzas sin palabras

NOCTURNO EN MI BEMOL MAYOR, Op. 9 n.º 2/Chopin FANTASIA IMPROMPTU, Op. 66 Obra póstuma/Chopin

ESTUDIO Op. 10 n.º 3/Chopin POLONESA EN LA BEMOL MAYOR, Op. 53/Chopin

Piano: ALICIA DE LARROCHA Piano Steinway

ALICIA DE LARROCHA/PAGINAS CELEBRES PARA PIANO

ALICIA DE LARROCHA

Es esta gran pianista —nacida en Barcelona, donde inició a edad muy temprana los estudios de su especialidad— continuadora directa do la escuela de Enrique Granados, ya que fuo discipula predilecta y excepcional de Frank Marshall, socio y colaborador primero y

de la scacle de Enrique Cereaden, y que fue discipula pardificit. y excepcional de Frank Marihall, oscio y collebración primero y continuador más taride de la labor pedagogici de aquel gran miscir. A considera de la superior de la consideración del consideración del la consideración del consideración de la consideración del consideración de la consideración del consideración del consideración de la consideración del consideración de postela) y figurar, desde 1959, como Directora de la Academia Marshall, de Barcelona, El año 1960 fue particularmente triunfal para Alicia de Larrocha; conmemorándose en el el primer centenario del nacimiento de

the Abbail, so may food the particulamente transit para Autois de Larrocha; commemorandotte en et el primer contensito est abbail, and abbail, so consigio como interprete maistrade su conficiente de la conficiente co realisación que habria de obtener el euran resmo de la Acasemia chanda class, o la Capita de la capita de la membra persone, su carrest riturital, la cual le da valido ser conocida en el mundo entero como figura de primera magnitud, la obtención de numerosas distinciones —entre las que descuellan la eMedalla de Oro de la Academia Marshalla (Barcelona, 1943), la medalla estaret. Cohen Music Awardas (Londres, 1956), la 2ªAdorewsky Memorial Medala (Londres, 1961) y el Lazo de caban de la Orden del Mérito Civil», recientemente obtenido- y un destacado puesto en el mundo del disco.

PAGINAS CELEBRES PARA PIANO

Un recital muy vario de música para piano que, pese a sus diferencias evidentes, posee el denominador común de la calidad y la inspiración y ha logrado, por ello, alcansar celebridad mundial.

Ocho compositores de latitudes y épocas diversas, con ideas e intenciones dispares y con métodos también diferentes por el momento

que vivieron y, asimismo, por las propias tendencias. Dukura y lirismo señalados en «Para Elisa», la sencilla y encantadora página de álbum escrita por Beethoven en un momento en el que, olvidando temporalmento sus problemas y su habitual espiritu de lucha, dejó fluir libremento toda la ternura que llevaba dentro; música suave, sublime dentro de su aparente sencillez. Y que, a pesar de ésta, necesita ser interpretada por un verdadero maestro para mostrar todo su valor.

Pocas páginas dedicadas al plano han alcansado una popularidad mayor que el sueño de amora, de frans List. Especision de un presento de suprema felicidad del compositor —el nacimiento de su nietos Sigindo, hijo de Casima y de Ricardo Wagner, poete una característica de marcada ferrans que no hoce, sio mobargo, olvidar a su compositor su condición preponderante de virtusos del tecla-

characteristics of militaria definition of managements of the second of obra maostra una de las creaciones más características y significativas de su autor.

Dos páginas de Schubert igualmente populares, pero de característica muy diversa: el delicado y transparente «Momento musical

Des pagnas de Schubert gualmente populares, pero de canacteristica may divorta: ca enucaso y transpardine monitorio, non famonio, y 1, bi ubrante e Marcha militara, de quan fuenza i minica y brio excepcional.

Sonata en la, de Mosart, Auneus — y ello puede parecer curiose— seo data la quo puero un caracter más austriaco de ambas, que se traduce en una mayor ampulosidad dentro de una menor rigides.

La hilanderas, página transparente y encanhador a desta de la comparación de l

do su autor, que constituyen, por si solas, un atractivo recital.
Conjunto, todo él, que conoce la totalidad do los aficionados a la música y para cuya adecuada traducción, dentro de su gran variedad, so precisa un intérpreto do primorisima categoria, Como lo os, ovidentemento, Alicia do Larrocha.

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conspanses INSTANCE each analytic are compacts. AMERY is your issuited, if a inverse serie AC, car repeate place anise 3 y 800 y).

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+ 17 dB, o 50 c/s. O dB, o 1,000 c/s. -14 dB o 10 000 c/s Imp. Hispavov, S. A - Madrid improvisations for modern dance SERIES #1 SARAH MALAMENT (piano)

IMPROVISATIONS FOR MODERN DANCE

by SARAH MALAMENT

This record was produced by request of many teachers of modern dance who have been handleopped for lack of live or suitable accomponiment. Twenty-five studies transcribed from tope recordings of Miss Malament's classroom improvisations at Hunter College are included in this long playing record. The material selected provides a comprehensive coverage of the basic techniques generally tought in class or studio.

The music is essentially modern in idiam, Hawever, sufficient meladic content is introduced to sustain the Interest of the student unacquainted with contemporary formulations, Stimulating themes heard in each of the studies establish the mood and quality of the dance. Pronounced rhythmic beats enunciated at the beginning of each selection and maintained throughout, reflect the rhythmic pottern of the movement.

The record is divided into six groups, each of which represents a porticular aspect of the dance technique. Selections in each group are designated by the movements for which created. However, the teacher may apply many of the improvisations as accompaniment to movements not listed.

CONTENTS

There are three groups to each side of the record. Improvisations are listed in the sequence heard. Space bands separate each improvisation. The wider bands indicate the start af o new group.

For all improvisations, the teacher is free to use every possible directional change and floor potterns at her disposal, i.e. -- forward, backward, sideward, circle, semi-circle, short and long diagonals and combinations thereof. For purpose of variation and interest, changes may be made upon repeat of the entire selection, or at the beginning of each new

SIDE

GROUP I

1. Baunce-4/4-Suggested movements (a) Stretches in sitting or standing positions; (b) Body bends in all directions; (c) Pedaling (high ar low) preparatory for a run with high knee bends; (d) Pivital turns.

- Walk-4/4-Suggested variation
- Stepping sideways with knees bent high 3. Tip Tae Walk—2/4—Suggested variations
- Alternate walk on half-toe with walk on whale foat; Alternate walk with Tip Toe run; (runs moving twice as fast as walks.)
- 4. Run-2 Beat-2/4-Suggested variation
- Pairs run diagonally across floar-midway, cut circular floor pottern-resume diagonal. 5. Run-3 Beat-3/4-Suggested variations
- (a) 3 running steps per measure alternating with 1 sustained walking step (glide) per measure;

GROUP II

- 6. Slide-2/4
- Skip-6/8 Skip-Variation-2/4
- Skip with minimal height-emphasis on ankle flexion-barely moving forward Skip-Western-6/8-Suggested variations
- (a) High skip with emphasis on elevation; (b) One-sided skip—moving forward, skip starting on the first accented beat with the "step", i.e.:

hop step step hop step step

(c) One-sided skip maving laterally, skip starting on the "up beat" with a hop

GROUP III

- For use in low jumps—emphasis an landing with full foat (heels down). Suggested variations: (a) 3 low jumps—4th high; (b) Alternating 4 low jumps with 4 high jumps.
- Simple, easy, relaxed leg swing from the hip with bent knee. Suggested variation: A hop may be introduced before stepping and shifting weight on 4th beat. Farward, back forward, hop step. Bady Swing-2 Beat-6/8
- Large, full pendulum body swings; mament of suspension prior to downward movement should be
- 13. Body Swing-3 Beat-9/B (a) Extension of pendulum swing caunting 1 down, 2 up and 3 back and around; (b) Lateral arm swings-caunting 1 right, 2 left, 3 right, circle and around with corresponding foot pattern—1 right, 2 left, 3 right, left.

SARAH MALAMENT (Composer-Pianist)

The 20 years a member of the Incally of Huster College of this City of New York, serving as accomposits, teacher and multi consultant to the Physical Education Department.

Accomposits for Person Composition of Control o

SIDE II

GROUP IV

Sustained movements—These three studies are presented, so that the student may learn to edjust movement to varying meters. Special emphasis should be placed upon sustaining the flow of mevement through the very lost beat of the horses.

- 1. Sustained-2 Beat-2/4
- 2. Systained-3 Beat-3/4
- 3. Sustained-4 Beat-4/4

GROUP V

This group is included to give the student an opportunity to apply the basic locomotor potterns and techniques learned, to a familiar and traditional dance form.

- 4. Step Hop-2/4-Free style
- 5. Step Hop-4/4-Folk style
- Suggested variation: 1 glide and 3 hops in small semi-circular floor patterns, alternating from left to right.
- 6 Polko-2/4
- 7 Waltz-3/4

Study for free Improvisation; also for use in working with uneven phrase lengths.

GROUP VI

- 9. Percussive-4/4
- Single begts for planned or improvised movements
- 10. Percussive-Lunge-4/4
- Preparatory study for Item No. 11: 2 walks and 1 lunge (strike)-hold 4th beat.

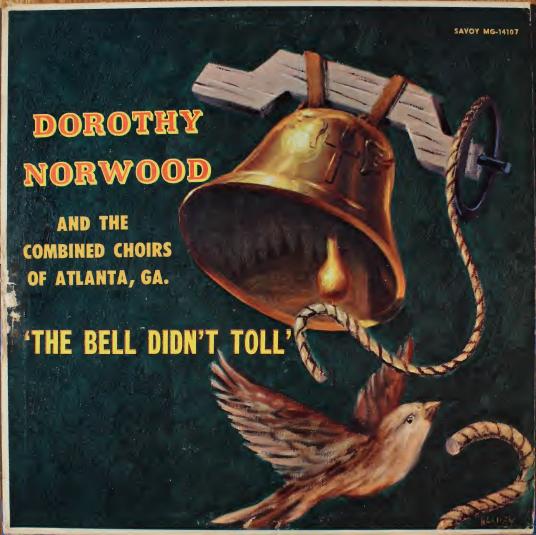
Studies No. 11 and No. 12 were composed and included by request. The specific dance descriptions for these two selections, may be obtained by writing to the Board of Education of the City of New York, Boreou of Curriculum Research, for syllabus, "Fundamentals of Dance for Secondary Schools", 130 West 55th Street, New York 17, N. Y.

- 11 Donce Study-4
- A series of movements based on 3 walks and 1 leg lift, schottische, 2 walks and 1 lunge, sustained movement.
- 12. Lacomotor Study-4/4 Combination of walk, slide, two-step, law and high pedals, balance. Walks serve as bridge from new slement to quother

ACKNOWLEDGEMENTS

To Eugenle Schein, pointer and instructor of modern dance, for her dynamic cover design, and for the many inspiring and rewarding years spent as her accompanist at Hunter College, where she toward dance prior to her retirement.

To Jaseph Lansky, recording engineer, for his technical skill and advice in the production of this record.



Though she barely measures five feet tall, Dorothy Norwood is a giant, a veritable giant in the Gospel world because she has proven herself with her powerful persuasion and her pulsating performances.

This album was recorded "live" in Atlanta, Georgia, where Dorothy gathered dedicated members of various choirs and with special material she wrote, arranged and recorded this memorable service. As the service progressed, the audience was more aware of the greatness of Dorothy Norwood, the messages and songs making endelible marks and the emotion packed performance of Dorothy and the choir left the audience in a state of ecstatic satisfaction, clamoring for more.

A special word about the greatness of the choir, each member was filled with a special kind of enthusiasm which was clearly transmitted to the audience and the feeling of joy was shared

This album is the answer to the many requests we have received for more of the dynamic Dorothy Norwood interpretations. Each selection is a masterpiece. It is hard to determine which is best as each has an individual message, and each accomplishes its mission by bringing joy and happiness to the heart and mind of every listener.

OTHER DOROTHY NORWOOD ALBUMS AVAILABLE ---

SAVOY 14083 - JOHNNY AND JESUS SAVOY 14093 - THE OLD LADY'S HOUSE

Side A

- 1. The Bell Didn't Tell
- 2. Depend On Jesus
- 3. I-Want To Be A Christian
- 4. Anyhow Lord

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and the combined choirs of ATLANTA, GA.* UNDER THE DIRECTION OF DONALD VAIS

"THE BELL DIDN'T TOLL"

Dorothy

Norwood

TABERNACLE BAPTIST CHURCH - REV. E. H. DORSEY BETHANY BAPTIST CHURCH - REV. BURLEY IONES AVE. CHURCH OF GOD IN CHRIST - ELDER GEORGE BRILEY

Recorded at Free For All Baptist Church - Rev. W. J. Stafford

Side B

- 1. The Boy And His Kite
- 2. Bye And Bye
- 3. He'll Fix It
- 4. Searching ORGANIST - MR. MARVIN ANDERSON

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Folk

EVENING CONCERTS VOL.







it is easy to sense; "many branches from the same tree" is a lame

VANGUARD

way to put it, but it hints at the idea. Notable was the fact that there were "two festivals" running

parallel, really two halves making up one organic whole; on the one hand the Evening Concerts, on the other the "workshops" of blues and country traditional music (see the notes by Samuel

Charters for Blues at Newport, 1964, Parts 1 and 2, and by Ralph Rinzler for Traditional Music at Newport, 1964, Parts 1 and 2, which contain on four discs the best of these workshops). The veteran performers at the workshops felt the stimulus of knowing that their art was also wanted at the Evening Concerts, a novel experience for many of them. The Evening Concerts got a new lift from the blood transfusion of the music in the workshops. Of course a success like this required imagination and plan-

ning. Thanks must go to George Wein, festival producer, and his staff; to Ralph Rinzler, the festival talent and folklore coordinator, and the board members of the non-profit Newport Folk Foundation, Theodore Bikel, Clarence Cooper, Ronnie Gilbert, Alan Lomax, Jean Ritchie, Mike Seeger and Peter Yarrow. Theirs was the difficult choice of selection of performers and the even more difficult job of melding the array of performers into the sweeping, pageant-sized festival it became.

. The Phipps Family from Barbourville, Kentucky, is in the old-time tradition of singing families. The group consists of A. L. Phipps, lead guitarist and baritone; his wife Kathleen, autoharp-player and soprano; and two of their 12 children. Helen, who plays second autoharp and sings soprano, and Leemon, guitarist and bass. Strongly religious, the Phipps Family reflects in its repertory the dedicated piety of so many rural families, as in "Little Log Cabin." The Phipps Family turns next to an "event" song from the old Carter Family, describing a railroad wreck in its homespun, craggy voices and elose-harmony

· The singing family tradition is shown in another aspect in the work of The Staples Singers. Here is Negro gospel music in its most exciting vein; religious words coupled with the rhythmie drive of the blues. The father of the group, Roebuck Staples, moved from Mississippi a number of years ago. With his daughters Mavis and Cleotha and his son Pervis he began singing in the ehurehes of the Chicago Negro community. Soon their reputation had spread so far they were named in a recent Down Beat magazine poll as the best vocal group in the nation. . The career of Joan Baez has been intimately connected to the folk festivals at Newport. She was an unannounced performer at the first festival of 1959 as Bob Gibson's guest. She has returned at each successive festival, and been among the most revered performers there, as she is throughout the country. She sings the starkly unaccompanied religious plaint, "Pilgrim of Sorrow," and then the song that has been called "The 'Marseillaise' of the integration movement, "We Shall Overcome."

. It was not until he was in his late 50's that Jesse Fuller gained the recognition of the music world, although he had been making music most of his life. "Lone Cat" Fuller, as he is called, was born 67 years ago in Jonesboro, Georgia. When he began to attract attention in San Francisco, one of the appeals was the rollicking "one-man band" that he provided with his guitar, kazoo, harmoniea and an invention he called the "fotdella." This eurious instrument is a combination of a bass fiddle and a washboard

The music he makes has blues qualities, but is predominantly a rural or folk ragtime.

. Theodore Bikel has been one of folk musie's most "involved" people. His stage, sercen and television career has been enough to keep several actors busy. But he also makes time to be a leader in eivil-rights activity, is an official of Actor's Equity and a variety of other groups. His repertory of songs is large, coursing through nearly a dozen languages. Here he sings in two idioms at which he exeels, a Yiddish song from Eastern Europe and a Russian gypsy song.

RECORDINGS FOR THE CONNOISSEUR VRS-9185 also on stereo, VSD-79185 · The performer who had probably traveled farthest of any

to the Newport Folk Festival was an oud-player and singer from Africa. Hamza El Din was born in Wadi-Halfa, which is now in the Republic of the Sudan. He studied in Cairo and later returned to Nubia, where he collected traditional songs and also composed music in this vein. The oud is an Arabic ancestor of the lute, a beautiful instrument that has a long history in both the folk and classical music traditions of the Arabic world

. One of the continuing favored musics among the folk audience has been Bluegrass. This ensemble vocal and stringband instrumental style has captivated listeners with its technical splash and the jazz-like improvisational quality. One of the ablest of the city-born Bluegrass bands has been The Greenbrian Boys, who so thoroughly absorbed this country-born music that they have become one of the best in the entire nation. Ralph Rinzler, who is now a full-time employee of the Newport Folk Foundation as folk and talent eoordinator, was an original member of the trio. He has been replaced by a country musician, Frank Wakefield, singer and mandolinist. The other two original members are John Herald, guitarist and lead singer, and Bob Yellin, singer and banjo-player. Fred Weisz on string bass rounds out the quartet. -Stacey Williams

Recording Engineers: Marc Aubort, Jack Bryanl, Ed Friedner Assislant Engineer: David Gude Tage Editor: Jack Lothrop The Newport Folk Festival, 1964, on Vanguard

THE BLUES AT NEWPORT, 1964, Part 1
Sleepy John Estes, Fred McDowell, Hammy Nixon, Yank Rachel, Doc Reese, Robert Pete Williams
VRS-9180 & *VSD-79180 THE BLUES AT NEWPORT, 1964, Part 2

Elizabeth Cotton, Willy Doss, Mississippi John Hurt, Skip James, Rev. Robert Wilkins VRS-9181 & *VSD-79181

TRADITIONAL MUSIC AT NEWPORT, 1964, Part I Ken and Neriah Benfield, Cajun Band, Gathber Carlion, Willy Doss, Georgia Sea Island Singers, Sarah Gunting, Elgia Hickok, Fred McDowell, Moving Star Hall Singers, Cheir Parker, Joe Paiterson Sacred Harp Singers, Hobart Smith, Bill Thatcher, Arnold Watson, VRS-9182 & *VSD-79182

TRADITIONAL GOSPAS AS THE STATE OF THE STATE

THE NEWPORT FOLK FESTIVAL, 1964—Evening Concerts, Vol. 1
Sleepy John Estes, José Feliciano, Jim Kweskin and the Jug Band, Hammy
Nixon, Phil Ochs, Frank Proffitt, Yank Rachel, Rodriguez Brothers,
Buffy Sainte-Marie, Pete Seeger VRS-9184 & *VSD-79284

THE NEWPORT FOLK FESTIVAL, 1964—Evening Concerts, Vol. 2
Joan Baez, Theodore Bikel, Jesse Fuller, The Greenbriar Boys, Hamza
El Din, Phipps Family, Staples Singers VRS-9185 & *VSD-79185

THE NEWPORT FOLK FESTIVAL, 1964-Evening Concerts, Vol. 3

Cajun Band, Gaither Carlton, Koerner, Ray and Glover, Fred McDowell, Tom Paxton, Judy Roderick, Swan Silvertones, Arnold Watson, Doc Watson, Merle Watson, Hedy West VRS-9186 & *VSD-79186

The Vanguard Folk Catalogue

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THE NEWPORT FOLK FESTIVAL-1964 **EVENING CONCERTS** VOL. 2

Recorded live at the Newport Folk Festival, July 23-26

SIDE ONE PHIPPS FAMILY, with guitars and autoharp

Little Log Cabin by the Sea
 Wreck on the L and M

STAPLES SINGERS, with electric guitar
3. I Wish I Had Answered
4. Don't Drive Me Away
5. Pray On, My Child

JOAN BAEZ, with guitar 6. Pilgrim of Sorrow 7. We Shall Overcome

SIDE TWO

JESSE FULLER, with "fotdella", harmonica, kazoo and guita 1. I Double Double Do Love You

2. San Francisco Bay Blues

THEODORE BIKEL, with guitar Gott fun Avrom
 Sudarinya

HAMZA EL DIN, with oud 5. Desse Barama ("Peace")

THE GREENBRIAR BOYS—John Herald, guitar; Bob Yellin, banjo; Frank Wakefield, mandolin; Fred Weisz, string bass

6. Little Birdie 7. Sleepy Eyed John

Compiled and programmed by Jack Lothrop and M.S.

Theodore Bikel appears on this recording by courtesy of Elektra

he Newport Folk Festival of 1964 was, to those who attended it, the greatest of all such festivals. Throughout the preceding year, self-appointed Cassandras had been predicting the demise of the folk music movement, lamenting the plethora of indiseriminate "hootenannys" and the British-made rock 'n' roll invasion. (How can these Britishers upset all our concepts of "long-hair" music?) And we now see that what had been looked on as a demise was only the natural process of disearding an outworn skin and developing a new; in other words, growth. And the public felt it. There are affairs with enormous box-office and no substance. There are affairs with enormous musical significance and no public. This festival, however, had an attendance of 70,000, breaking all Newport records (including the Newport jazz festivals), and had a new spirit and substance which sent these 70,000 away feeling that somehow they had become ehanged people. What was new? Most of all, it was the meeting on the highest

level of accomplishment, of all the varied strata of what is called the "folk movement," with each giving a boost to the others There were the intense, ereative "new wave" singers and song writers (for example, Joan Baez, Buffy Sainte-Marie, Tom Paxton, Phil Ochs, Judy Rodcriek); there were the old, great, masterful elassic blues and eountry music artists, some of whom had long felt that both they and their music were forgotten (like Sleepy John Estes, Fred McDowell, Doe Watson, the Phipps Family); there were the professionally equipped musicians and "eity" singers and instrumentalists who had done pioneer work in restoring the treasurehouse of old styles and songs (like Hedy West, the Greenbriar Boys, Jim Kweskin and the Jug Band); there were gifted performers tapping fresh areas of American life and folk music, along with a stimulus from abroad (Rodriguez Brothers, José Feliciano, the Cajun Band, Hamza El Din, Scamus Ennis). And what was most remarkable was the homogeneity of the event as a whole, with all this wonderful variety adding up to a feeling of one brotherhood, as hard to define as

RICHARD OTTO & SARAH MCLAWLER

All

The Break

Day





SIDE ONE

1.	WHAT'S NEW B. Haggert and J. Burke— M. Witmark and Sons	3:58
	MAN WITH THE HORN J. Jennie and B. Lake—Crystal Music, Inc.	4:34
3.	THE MIDNIGHT SUN WILL NEVER SET Jones and Salvador—Silouette Music Corp.	3:13
4.	SEPTEMBER SONG Weill and Anderson—DeSylva, Brown and Henderson, Inc.	2:19
5.	I COULD WRITE A BOOK Rogers and Hart—Chappell Music	2:23
6.	LOVE IS HERE TO STAY George and Ira Gershwin—Chappell Music	2:49

SIDE TWO

AT THE BREAK OF DAY Sarah McLawler—Conrad Publishing Co., IncBMI	3:28
GIT IT Sarah McLawler—Conrad Publishing Co., IncBMI	3:34
DRUM BOOGIE G. Krupa and R. Eldridge—Variety Music Co.	4:20
4. TAKE THE "A" TRAIN Strayhorn—Tempo Music	2:48
5. SWINGIN' THE BOW Sarah McLawler—Conrad Publishing Co., IncBMI	4:31

AT THE BREAK OF DAY

There favorite times of day for each of us. For some, the purple hush of dust is with the trials and frustrations of the weary day. Others prefer the heat and or itement of high noon. Then there are those glamorous right people who will be evening and split the curtain of blackness with their sparkling times or flostly intrigues. And then there is that little clan who hold forth in the Alpa, wee hours of the morning. This is the group for whom the dawn comes early, no matter how black the night behind. These are the people who hold in their group the brand new, virgin day, blushing with promise and excitement; as yet, unsailed by broken vows and hypocricies, disillusionment and pain.

Call it "the crack of dawn," call it "the dawn of a new day"; call it by you name which strikes your fancy; yet, there is comfort and intimacy everyday at the break of day.

This period is a favorite time of day for the home-going entertainer. The gig is over and the streets are bore. Many five a.m.'s have found Sarah McLawler and Richard Otto climbing into a cab and taking the scenic cruise home.

The number of good swinging organists can be counted on the fingers of one hand. The selemn, stately organ had to be courted and primed profusely before yielding up its lighter potential. Even now, the most proficiant of popular organists is hard put to keep the treacherous instrument from reverting to its hallowed tradition.

Sarah McLawler asserts herself as mistress of the organ and her calm authority is the whip which keeps it humming as a flexible contemporary speaker.

She is at once powerful and tender, aggressive and retiring, a commanding to solid and a willing supporter. McLowler throbbing out the blues in atligate a glamourous female topping at the organ; rather she becomes a sympathetic messenger whose publishing, undulating approach is captivating and binding. Yet blues is only one phase of this popular figure. She attacks the shythmic tune and the popular standard with viger and vitality. Ballads are treated with sessitivity and genuine understanding. Standard jazz frames are approached bodily and with confidence.

The violin is another uncommon instrument to popular music. There have been perhaps a half dozen recognized jazz and popular violinists between the granddoddy of them all Eddie South and the popular violinist-trumpeter-singer Ray Nance, but the blue nosed instrument has remained basically a symphonic tool, Richard Otto has plans to alter this arrangement.

The lilting line and horn like flow of his arco violin move swiftly and smoothly. His pizzacato lines are fleet and certainly different.

The tunes recorded here are personal favorites as well as audience hits. Hear particularly the earthy title tune. Miss McLawler almost churns out the smoke as the organ spits the fire of blues and the kingdom of the daymbusters.

Yes indeed, early downing is certainly one, groovey time of day.

BARBARA J. GARDNER

Richard Otto and Sarah McLawler





- 🖈 E Vizii E Muglierema
- ★ Tony, The Shoeshine Boy
- * Marito Sfortunato
- * Serenata Raffreddata
- ★ Ciuciarello
- * L'Avevo E L'Ho Perduta
- * Pascal O'Mbriacone
- ★ II Bacio
- ★ Mia Moglie Titina

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INVITATO A CASA VOSTRA.

A 5 Anni

SANDRINO GIGLIO

CON ORCHESTRA

Rosa E Lina E Vizii E Muglierema Tony, The Shoeshine Boy Marito Sfortunato Serenata Raffreddata

Ciuciarello L'Avevo E L'Ho Perduta Pascal O'Mbriacone II Bacio Mia Moglie TITINA



A 58 Anni)

SANDRINO GIGLIO

His name is synonymous with the comedian's art-lively, gay, frank, sincere and natural!

A son of the "Commedia dell'Arte", SANDRINO GIGLIO has enthusiastically continued his family's tradition and his father's teachings, the invaluable instruction of the unforgettable COMM, CLEMENTE GIGLIO who for more than thirty years dominated the stages of the Italian colonies' theatres here in North America with such prodigious activity as playwright, director, actor and impresario.

For many years, SANDRINO, under his father's guidance, has delighted Italian-American audiences with his comic creations, of which a number of the best from his enormous repertory have been chosen for this album.

His comic 'verve' is of a highly individual kind because of his unique personality and his frank and sincere style. The public that heard him years ago on the radio or applauded his performances on the stage will remember him with pleasure and nostalgia, while that newer public, recently arrived from Italy or of the new generations of Italian-Americans, will rediscover him, in this album, and will appreciate anew his personality.



(A 7 Anni)

SANDRINO GIGLIO

Il suo nome è sinonimo di arte comicaviva, schietta, genuina e naturale!

Figlio dell'Arte, SANDRINO GIGLIO continua con entusiasmo la tradizione di famiglia e del padre suo, l'indimenticabile COMM, CLEMENTE GIGLIO, che per oltre trent'anni domino la scena del teatro coloniale Italiano del Nord America con una prodigiosa attivita di scrittore, regista, attore e impresario.

SANDRINO, per anni, sotto la guida partena, ha deliziato la platee Italo-Americane con le sue creazioni comiche e con il suo repertorio applauditissimo, da cui sono state scelte le riproduzioni per questo album.

La sua 'verve' comica si distingue per il suo stile-personale, inconfondibile a spigliato. Il pubblico, che lo ascoltava alla radio e lo applaudiva sulla scena, ancora lo ricorda con nostalgia e con piacere, mentre il nuovo pubblico, quello degli Immigrati di recente e quello degli Italo-Americani delle nuove generazioni, avra modo, con questo album, di scoprire la sua arte è di apprezzarne la sua personalita,

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(Censi-Zanin-Agicor)

QUANDO SEI CON LEI (Springfield-Pallavicini)

UNA SERA CON LA LUNA (Ornati-Louis Nona)

(Ornati-Eouis None

NON SAI LA STRADA (Cassia-Bacharach) FACCIATA B

QUESTA E' L'ULTIMA SERA

(Calimero-Libano-Leoni)

L'AMORE DI NESSUNO

(This Empty Place)
(Cassia-David-Bacharach)

BUGIARDO

(Pallavicini-Soffici)

SULLA NEVE CON ME

(Bassi-Zanin)

ORA SO
(Cassia-Bomano)

ORA SO D'ESSERE DONNA

DI SERA NON ESCO

(Ornati-Mescoli)

Produzione Ezio Leoni





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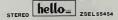
mre/II

pe' tte!

LATO I
PE' TTE!
(A. Moxedano-A. Iglio)
ONORE E GUAPPARIA
(E. Schiano-A. Esposito)
TANGO
(A. Moxedano-A. Iglio)
TU COMM' 'A 'NA MALATIA
(M. Compostella-A. Ambrosino-E. Campassi)
ADDIO, MAMMA'
(F. Gioielli-F. Rendine)

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PENSIONE PARADISO
(A. Moxedano-A. Iglio)
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(M. Casillo-E. Buonafede)
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(G. Di Maio-E. Campassi)
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ROME ON THE RANGE AL FISHER & LOU MARKS



ROME ON THE RANGE

AL FISHER & LOU MARKS

Produced and Written by KAL MANN . Arranged and Conducted by ROY STRAIGIS

JOEY BISHOP

I've known Al Fisher and Lou Marks all my life. I have always praised their wonderful talents and I have used them whenever possible, such as on the Tonight Show, my own show, the Latin Casino and Sciolla's in Philadelphia,

I don't think anyone has been a bigger booster of their great talent than I have. Like all great "undiscovered talent", they seem to need that one big break. I believe this album will give them the one little push into national prominence.

I heard the album and laughed my head off. and for a guy who never smiles, this is a great achievement.

I'm sure you'll feel the same way after you've heard it.



SIDE ONE MAH-RONE! WEIGH MARIE 2.47 2:55 AL AN' LOUIE 2:33

ROME ON THE RANGE	2:40
SIDE TWO	

NO-RENTO

FERRARI ROCKY 2:35 4:37 MF77 A MF77 STREETS OF SOUTH PHILLY 3.12 WHEN THE AUNTS COME MARCHING IN

Written by Kal Mann Published by Kalmann Music ASCAP Idea by Bernie Lowe Fnoincer: Joe Tarsia Album Cover: Allan Cohen

JIMMY DURANTE

One afternoon, while I was working Palumbo's in Philadelphia, I was rudely awakened from my daily nap. The boys insisted that I come to the studio and hear the tape of the new album they just recorded.

Well, the engineer remixed ... (after all, being a recording artist myseld ... ahem ... I speak the language) ... I listened...and I laughed. Evidently, so did the live audience at the recording session; because the engineer's biggest problem was keeping the laughter down so you could hear the songs.

This is a great album...and it couldn't happen to too nicer guvs, than my "paisanos"......Al and Louie



SAMMY DAVIS. JR.

Now everybody who hears this album will know what I've always known ... Al and Louie are two very funny guys,



JERRY VALE

"This is warm and wonderful Italian humor that everybody can enjoy. I'll never be able to sing the right tyrics to "Sorrento" again."



FYDIF GORMÉ . STEVE LAWRENCE

Fisher and Marks is like bagels and lox, ham and eggs or anything else you can think of that go well together.

Once you hear "ROME ON THE RANGE", I'm sure you'll be pleased to have this record go with your turntable.

Stelle Livereuse





GARY COOPER

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SIDE A

TRACK 1: BRING EM: OUT DA DISCO -3:52 TRACK 3: SOLDIER'S HAIL MARY -4:04 TRACK 2: TOUR 2005 REMIX -3:13

SIDE B

TRACK 5: THE NAUGHTY GIRL THRILLA TRACK 4: IT'S A PITTY GON' 00 -3:28 TRACK 6: LOSE MY STEPZ -2:57

TRACK 7: SOUND BOY FX 04



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HIP-HOP REGGAE / PARTY RECORDS OR HOT BREAKS

STEREO



The Great Rivals

ANTONIO SALIERI

SYMPHONY in D MAJOR ("Veneziana")

WOLFGANG AMADEUS MOZART

SYMPHONY in B-FLAT MAJOR, K. 45 b

NICCOLO PICCINNI

OVERTURE to "IPHIGENIE EN TAURIDE"

CHRISTOPH WILLIBALD GLUCK

Suite du Divertissement from the Opera "IPHIGENIE EN AULIDE"

AUSTRIAN TONKUENSTLER ORCHESTRA, VIENNA ERNST MAERZENDORFER, Conductor

the musical heritage society inc.

The Great Rivals

Side 1: (21:18)

ANTONIO SALIERI (1750 - 1825) SYMPHONY in D MAJOR ("Veneziana")

1. Allegro assai (3:00)

2. Andantino grazioso - 3. Presto (5:17)

WOLFGANG AMADEUS MOZART (1756 - 1791) SYMPHONY in B-FLAT MAJOR, K. 45 b

- 1. Allegro (2:13)
- 2. Andante (4:05) 3. Minuet (2:50)
- 4. Allegro (3:36)

Side 2: (16:22)

NICCOLO PICCINNI (1728 - 1800)

OVERTURE to "IPHIGENIE EN TAURIDE" (7:29)

CHRISTOPH WILLIBALD GLUCK (1714-1787)

Suite du Divertissement from the Opera "IPHIGENIE EN AULIDE" (8:50)

AUSTRIAN TONKUENSTLER ORCHESTRA, VIENNA

ERNST MAERZENDORFER, Conductor

Stories of jealousy and intrigues between composers or their adherents are probably as old as music itself. But two rivalries have become famous, though undoubtedly exaggerated by legend and myth.

Antonio Salieri (1750-1825) came to Vienna while still a student in 1766, in time became the Emperor's favorite opera composer and was appointed Court Kapellmeister in 1788. There is no doubt that Mozart (1756-1791) felt slighted. Mozart's position deteriorated still further when Joseph II died in 1790 and was succeeded by his brother, Leopold, who took very little interest in Mozart. It seems rather certain that Salieri plotted against Mozart, and the mysterious circumstances of Mozart's death probably lent weight to the legend that Salieri had poisoned Mozart. A considerable literature has grown out of this assumption, and there is even an opera by Rimsky-Korsakov on the subject, based on Pushkin's play. (Musicological and medical authorities have long since concluded that the legend has no basis in fact).

The rivalry between the partisans of Piccinni and Gluck was far more spectacular. Niccolò Piccinni (1728-1800) had achieved considerable fame as an operatic composer in Italy, mainly in Rome, when he was called to Paris in 1776. There, his operas were much admired by a certain group of amateurs, who, with much noise, proclaimed their superiority over those of Gluck (1714-1787), who was then active in Paris. Piccinni was a reformer. He freed opera from the static clichés of an earlier period, and, although he had no command of French when he composed his first opera to a French libretto, he was careful to give the text its due in his music. Today the rivalry between Gluck and Piccinni (which was not of their own making, in any case) is difficult to understand, because both composers had the same aim: to create operas which, at the same time, make sense as drama.

For this record we have selected typical examples of the work by the two pairs of rivals, not in order to demonstrate the obvious fact that Mozart and Gluck were the superior composers, but to show, aside from the musical merits of the respective works, the similarity of approach in the two instances

Though formally less developed, Salieri's Symphony resembles that of Mozart in thematic material. It is scored for oboes, horns and strings. The date of composition is unknown. This recording is based on the parts printed during Salieri's lifetime and now kept in the archives of the Gesellschaft der Musikfreunde in Vienna.

The Mozart Symphony (formerly K. Anh. 214) was probably composed in Vienna early in 1768. It is scored for the same instruments as the Salieri Symphony, but it is formally more elaborate, having one additional movement,

Piccinni's Overture to "Iphigénie en Tauride" was composed in 1781. It is a typical Italian Overture with two fast outer movements and a slow middle movement. It is scored for flutes, oboes, bassoons, trumpets, timpani and strings.

Christoph Willibald Gluck's Suite du Divertissement from the opera "Iphigénie en Aulide" is a dance sequence from the opera, written in 1774, i.e. fourteen years earlier than the Piccinni Overture, It is scored for oboes, horns and strings. The difference between the two works is quite marked, and this may also indicate the difference between the two composers. The Piccinni Overture is a robust piece, whereas Gluck's Suite is full of musical finesse and delicacy. Although neither composer was of French origin, Gluck's style approaches the French concept of music to a far greater FLORIAN GRASSMAYR degree.

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Pavlova Ballet Favorites



EFREM KURTZ · PHILHARMONIA ORCHESTRA



MOREOCH WASHINGTON

A well-known dressing-room study

SIDE 1

CHOPIN: AUTUMN LEAVES

Nocturne, Op. 15, No. 2 (orch. Hinrichs) Etude, Op. 10, No. 12 (orch. Bowden) Nocturne, Op. 27, No. 2 (trans. Wilhelmj)

Violin soloist: Max Salpeter

Fantasie-Impromptu, Op. 66 (orch. Schmid)

In common with most brilliant executants, Pavlova composed very little work herself. In fact the only complete ballet for which she is credited with the choreography is Autumn Leaves which was first presented in Rio de Janeiro in 1918. In this work, although it was naturally based firmly in the classical idiom, she employed a certain element of a less highly stylized dance form, and set the main soli and pas de deux against a pattern of constantly changing plastic groups. The ballet achieved fair success, many of those who were familiar with it claiming today that it was several years in advance of its time.

SIDE 2

LINCKE: GAVOTTE (Glow Worm Idyll)

Pavlova admired various kinds of social dance and on more than one occasion used them for her own theatrical purposes. Gavotte, which she first presented in 1914, was a great favorite and is one of the dances by which she is best remembered. Despite the simplicity of the actual steps, Pavlova's personality and timing endowed them with charm which communicated itself to all

AVLOVA Ballet Favorites

BORN IN ST. PETERSBURG IN 1881, Anna Pavlova displayed a passionate interest in dancing at a very early age and was accepted by the School of the Imperial Russian Ballet round about her tenth birthday. A little less than four years later she made her first appearance on stage, in a school performance. Her debut at the famous Maryinsky, the Imperial Russian Theatre, followed in 1899 when she became a member of the corps de ballet. In 1902 she was promoted to the rank of second soloist, in 1903 to first soloist, in 1905 to ballerina and in 1906 to that most coveted title of all, prima ballerina. In that year she danced the dual role of Odettc-Odile in Swan Lake.

As was customary for ballerinas and their partners in the Imperial Russian Ballet at this time, Pavlova frequently received permission to dance elsewhere during the long holiday seasons. Her first trip outside her own country came in 1907 when with Adolph Bolm she visited Stockholm, Copenhagen, Prague and Berlin. The next year she made another tour, and in 1909 appeared

with the Diaghilev Ballet for a few performances during its opening season in Paris.

In 1910, at the Palace Theatre, she made her London stage debut. From that time forward she looked upon London as her home, soon establishing herself at Ivy House, to which she returned for a brief rest after each of her long and exhausting tours. Now she began to develop her own company, travelling with it over almost the entire world and serving as the greatest pioneer for ballet ever known. It has been estimated that during the whole of her career she travelled about 500,000 nules and

performed for millions of people. Pavlova gave herself all too little respite and rarely missed a performance. During one tour in 1925 her company appeared in 77 towns over a period of 26 weeks, giving 238 performances. She herself participated in each one of them. Undoubtedly dancing at times when not fit enough to do so, she undermined her health. As a result she lacked the resilience to fight against an illness contracted in Holland at the beginning of a tour in 1931 and died at The Hague on January 23rd of that year.





The Swar

With Varjinsky in Gavotte Pavlova

TCHAIKOVSKY: RUSSIAN DANCE, Op. 40, No. 10 (orch. Schmid)

Throughout her career Pavlova displayed great interest in all national dance forms. Oriental dance, European dance and South American dance were all brought into her own personal repertory, although naturally she adapted them for stage performance, just as Tchaikovsky himself in this particular case has taken an indigenous theme and moulded it into his own composition.

> LE CYGNE (from Le Carnaval des animaux) Raymond Clark, Cello Renata Scheffel-Stein, Harp

Composed especially for her by Michel Fokine before she left Russia, this dance was the one by which Pavlova became best known throughout the world. Expressing the classical-romantic spirit of which she was the greatest exponent of her time, with its delicate flutterings and darting agony, Fokine's tiny masterpiece enabled Pavlova to weave her spell over every kind of audience.

> GLAZOUNOV: BACCHANALE (from Les Saisons)

Through the very nature of her style, Pavlova is remembered today as a dancer sur les pointes, vet in fact many of her most exciting fragments were presented in a style which at that time could be regarded as almost alien to the classical technique. The Bacchanale, for example, contained no pointe work and seemed to find its inspiration in the revived Greek dance introduced round about this time (1910) by Isadora Duncan. This dance mounted in excitement and speed, coming to a climax with a spectacular fall.

TCHAIKOVSKY:

PAS D'ACTION (ADAGIO) (from Act 1, The Sleeping Beauty)

Despite the romanticism of her approach, Pavlova also excelled at the virtuosity and bravura demanded by the purely classical role. This particular kind of adagio was extremely suitable for her, as it provided ample opportunity for a display of her breathtaking arabesques and the seemingly effortless ease of her long-held poses sur les pointes.

Notes by A. H. FRANKS

A. H. FRANKS is the editor, in collaboration with the A. H. FRANKS is the editor, in collaboration with me Pavlova Conniermoration Committee of an illustrated book, Poelova, published by Macmillan & Co., New York and in England by the Burke Publishing Co., Ltd., from which the photographs have been reproduced by per-

EFREM KURTZ, through personal and musi-cal association, is uniquely qualified to conduct this recorded homage to the great Pavlova. Now an American citizen, Efrom Kurtz was born in Russia, studied at the St. Petersburg attended the University of Riga, and studied His early career was closely identified with the ballet. He made his debut substituting for Nikisch in a Berlin dance program given by Isadora Duncan, In 1928 he became Musical Director for Pavlova, touring London, Paris, Buenos Aires and Australia with her company. Later he served nine years in the same capacity with the De Basil Russian Ballet, which first brought him to the United States where he was later to head the Kansas City Philharmonic and the Houston Symphony (1948-1954) and to fill guest engagements with major orchestras, including the New York Philharmonic-Symphony. Now an musical horizon, he concentrates his activities in Europe, where he is Musical Director of the Royal Liverpool Philharmonic. For Angel Records, Efrem Kurtz has also re-

corded a complete performance of Stravinsky's ballet Petrouchka (Angel 35552).

Those who love ballet have at their command an extensive repertoire on Angel Records. Among the many glittering performances are:

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TCHAIKOVSKY: SWAN LAKE and SLEEPING BEAUTY Ang Angel 35006 Philharmonia . Herbert von Karajan

Angel 35277 MASQUERADE Suites Philharmonia . conducted by the composer

PROKOFIEV: CINDERELLA Angel 35529 Royal Philharmonic . Robert Irving

STRAVINSKY: PETROUCHKA Angel 35552 Philharmonia • Efrem Kurtz For complete list write: Angel Records, 38 West 48th Street, N. Y. C. 36.





RADIO RADIO RADIO NEDERLAND

HILVERSUM

TRANSCRIPTION SERVICE *

THE NETHERLANDS

Programme I

Duration: 13'23"

RN 499-A



RADIO RA NEDERLAND

HILVERSUM

THE NETHERLANDS

Programme II

Duration: 13'08"

RN 499-B

TRANSCRIPTION SERVICE *

DUTCH LIGHT MUSIC - FOURTH SERIES

DIENST * SERVICE DE 194VSQPIPATOR ALLANSONANI X MOLOGISOSINANI AC II. Instrumental and Vocal Soloists Narrated by Dutch television hostess Teddy Scholten

Long playing 33 1/3 rpm Mfd in the Netherlands by





HILVERSUM

TRANSCRIPTION SERVICE *



THE NETHERLANDS

Programme IV

Duration: 13'35''

RN 500-B







RADIO RADIO RANSCRIPTIE DIENST * SERVICE OF PRANSCRIPTION NEDERLAND

HILVERSUM



THE NETHERLANDS

Programme VII

Duration: 13'30"

RN 502-A

TRANSCRIPTION SERVICE



RADIO RA RANDS REANDS Ation: 13'37" RTH SERIES Al Soloists Ann hostess NEDERLAND

HILVERSUM



RN 502-B

TRANSCRIPTION SERVICE

DUTCH LIGHT MUSIC - FOURTH SERIES

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BAIÃO Nº

TRÊS MARIAS - LEAL BRITO e sua orquestra

MUS



M - 003 - A (MD - 105

- RUA SETE DE SETEMBRO, 68 5.0 ANDAR RIO «PARAÍBA» - «DELICADO» Baião - H. Teixeira - L. Gonzaga W. Azevedo
 - «BAIÃO VAI, BAIÃO VEM» «MARINGÁ» Baião - H. Cordovil - J. Carvalho
 - «ESTA NOITE SERENOU» «CHUVA MIUDINHA»

Baião - H. Cordovil - M. Araujo - F. Lobo

«RE DE MANACA» - «TÁ - HI» Baião - H. Cordovil - J. Carvalho

FABRICADO PELA PANIO SCRUICOS PROPRORIONIO.



BAIÃO

TRÊS MARIAS - LEAL BRITO e sua orquestra

RPM



M - 003 - B (MD - 100)

- BOI» «ADEUS, ADEUS MORENA» 19 «EH! Baião - H. Cordovil - M. Araújo
- 2º «MARILÚ» «MACAPÁ» Baião - Britinho - H. Teixeira - L. Gonzaga
- 3º «SAIA DE BICO» «BAIÃO» Baião - J. de Barro - H. Teixeira L. Gonzaga
- 49 «PEIXE VIVO» «BAIÃO DE DOIS» Baião - H. Teixeira - L. Gonzaga

FABRICADO PELA BÁDIA SERVIÇOS PROPRORION

RUA SETE DE SETEMBRO 66.5.0 ANDAR - RIO



The New Sounds Of Freddie Hart Freddie Hart

Stereo



ST-469 (ST 1-469)

Side 1

- 1. Without You (Buck Owens-Gene Price) BMI 2:12

 2. After Being Your Lover
 (Freddie Hart) BMI 2:11

 3. One More Mountain To Climb
 (David Ingles-Freddie Hart) BMI 2:36

 4. Ten Long Years Ago
 (Freddie Hart-Jim Thorton) BMI 2:45

 5. I Can't Keep My Hands Off Of You
 (Freddie Hart) BMI 1:58



The New Sounds Of Freddie Hart Freddie Hart

Stereo



ST-469 (ST 2-469)

Side 2

- 1. Write It All In (Put It All In)
- 1. Write It All In (Put It All In)
 (Freddie Hart-Finley Duncan) BMI 2:36

 2. If Fingerprints Showed Up On Skin
 (Freddie Hart-Ken Hunt) BMI 2:12

 3. The Whole World Holding Hands
 (Freddie Hart) BMI 2:37

 4. Just Another Girl
 (Freddie Hart) BMI 2:06

 5. Fit To Be Tried
 (Ron Chancey) BMI 1:48

LEGACY



RECORDS

MARIE HARE

- 1. Green Valley
- 2. Patrick O' Donnell
- 3. Green Grows the Laurel

FSC-1

SIDE 1

- 4. Maid of the East
- 5. The Jam on Gerry's Rocks
- 6. The Banks of the Miramichi

HUNTINGTON, VERMONT

LEGACY



RECO

MARIE HARE

- 1. The Wexford Lass
- 2. Billy Grimes
- 3. Jenny Dear

FSC-1

SIDE 2

- 4. Peter Emberley
- 5. Her Mantle So Green

** 1962 FOLK-LEGACY RECORDS, INC.

HUNTINGTON VERMONT

CLUBBAN PAZ

MORE FIRE 6

SIDE

V.SMOOVE & SERG SNIPER

- 1. MORE FIRE BREAK VERSION 1
- 2. MORE FIRE BREAK VERSION 2
 - 3. READY FI DI RIDE SHAGGY

Special Thanx to the radio DJ's supporting the Clubbangaz: Kut, Camilo, Bobby Konders, Felli Fell, Gabriel Escobar, Carl Blaze, Ken Fiesta, Cypha Sounds, Jazzy Joyce, Spinbad, Mr. Cee, Daddy Turbo, Tim Westwood, Tony Touch, Tazzy Taz, Shuzo

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MORE FIRE 6

SIDE

V.SMOOVE & SERG SNIPER

1. OH - CIARA & LUDACRIS

2. CLASSIC DUBPLATE - RAYVON

3. CLUBBANGAZ INTRO - MR. VEGAS

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DJ-KICKS

A1 • HOT IN HERRE [DJ-KICKS]
A2 • MECHANICAL DUB
AA1 • MAN HRDINA [DJ-KICKS]





SIDE 1



15009-A

THE CLOCK THAT WENT BACKWARDS

Told and Sung by Denise Alexander, David Anderson, Lee Sweetland

ROUND AND ROUND

Told by David Allen Gene Lowell Chorus Peter Gordon, piano

STRAWINSKY

Walter Hendl, Cond. with Madaline Lee and Owen Jordan

SIDE 2

15009-B

Preludes to Acts I and III
From "Lohengrin"

Prelude to "Die Meistersinger"

(Wagner)

Bavarian Symphony Orch
Conducted by

🗩 H. Swarowsky

eretless

THE CAMPBELL FAMILY: Champion Fiddlers

Side A Stereo



101 18:29

- 1. FISHER'S HORNPIPE
- 2. BIG JOHN McNEIL 3. GOLDEN SLIPPERS
- MEMORY WALTZ
- 5. ELFIN JIG
- 6. BLUE MOUNTAIN HORNPIPE
- 7. SHANNON WALTZ
- 8. ICE ON THE ROAD
- MacKENZIE KING STRATHSPEY
- 10. REEFER'S HORNPIPE 11. DEVIL'S DREAM
- 12. SWALLOW TAIL JIG
- 13. MOCKING BIRD

Philo records inc north ferrisburg, vernort

the barn

fretless

THE CAMPBELL FAMILY:

Champion Fiddlers

Side	В
Stereo	



101 18:59

- 1. BLACK MOUNTAIN RAG
- 2. ASHTON ROSE WALTZ
- 3. OLD BOX STOVE 4. BOIL 'EM CABBAGE DOWN
- 5. LARK IN THE MORNING
- 6. THE OLD FAVORITE
- 7. BILLY WILSON'S CLOG
- 8. ANGUS CAMPBELL
 9. SHADOW OF THE MOUNTAIN
- 10. THE DEVIL'S DELIGHT
- 10. THE DEVIL'S DELI
- 12. DUSTY MILLER
- 13. RUBBER DOLLY

8. AN 9. SH, 10. TH 11. RO 12. DU 13. RU

the barn

north ferrisburg, vernon

EXODUS

RECORDS

"NEARER MY GOD TO THEE"
THE HARMONIZING FOUR



EX-70 Side 1

AMAZING GRACE
BLESSED JESUS
NEARER MY GOD TO THEE
JESUS LOVES ME
DON'T WORRY ABOUT ME
GOD IS REAL

EXODUS

RECORDS

"NEARER MY GOD TO THEE"
THE HARMONIZING FOUR



EX-70

Side 2

STEAL AWAY
I MUST TELL JESUS
SWING LOW, SWEET CHARIOT
I KNOW THE LORD LAID HIS HANDS ON ME
WAITING ON JESUS
COME TO JESUS



ILKA RAVEH

CIS-4002 STEREO 331/3 RPM Produced by **Aubrey Mayhew**

Side 1

THE WALLS CAME TUMBLING DOWN

- 1. BIBLICAL CITIES-3:08
- 2. THE BALLAD OF THE DRUZ-3:12
- 3. OATH OF JERUSALEM-2:50
- 4. THE WAILING WALL-3:45
- 5. THE RED ROCK-3:50

6. THE STRAITS OF TIRAN—3:55

6. THE STRAITS OF TIRAN—3:55

6. THE STRAITS OF TIRAN—3:55

6. THE RED ROCK—3:50

6. THE STRAITS OF TIRAN—3:55



ILKA RAVEH

CIS-4002 331/3 RPM

Produced by Aubrey Mayhew Side 2

THE WALLS CAME TUMBLING DOWN

- 1. THE COWBOY SONG-3:23
- 2. MY FIELD-3:22
- 3. TWILIGHT-2:57
- 4. SUNSET-2:42
- 5. SHEPHERD MOODS-2:23

5. SHEPHERD MOODS—2:23
6. MOUNTAIN LANDSCAPE—2:22
OF CERTRON CORPORATION MUSIC INVISION

LONG PLAY 33

FOLK SONGS

THE WILBURN BROTHERS (Teddy And Doyle)

DECCA SIDE 1 MG 8436

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

V. ROLL ON BUDDY ROLL ON (BMI)

2. COTTON FIELDS (2:14-BMI)

3. IF YOU DON'T LOVE ME (2:40-BMI)

4. GOOD OLD MOUNTAIN DEW (2:35-BMI)

5. BARBARA ALLEN (4:50-BMI)

6. GRAVEYARD SHIFT (2:40-BMI)

LONG PLAY 33

FOLK SONGS

THE WILBURN BROTHERS (Teddy And Doyle)

DECCA O SIDE 2 MG 84376

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK . U.S.A.

- 1. LITTLE HOME IN TENNESSEE (3:17-BMI)
 - 2. OH MONAH (1:59-BMI)
 - 3. MICHAEL (2:44-BMI)
- 4. WHAT'S GONNA BECOME OF ME (2:14-BMI)
- 5. LEFT MY GAL IN THE MOUNTAINS (2:30-AS)
 - 6. BENEATH THE WILLOW TREE (2:08-BMI)



A PORTRAIT OF ARTHUR PRYSOCK

Prod. By Hy Weiss

*Arr, & Cond. By Joe René

Arr. & Cond. By Mort Garson

V6-5012

(MGS-648)

- 1. EBB TIDE-3:30 (Maxwell-Sigman) Robbins Music-ASCAP
- 2. STELLA BY STARLIGHT-2:29 (Young-Washington) Famous Music—ASCAP
- 3. I'LL BE AROUND-2:37 (Wilder) Regent Music-BMI
- 4. BECAUSE-3:10 (Redden) Maureen Music-BMI
- THERE WILL NEVER BE ANOTHER YOU-2:47 Mayfair Music-ASCAP
- 6. AM I ASKING TOO MUCH-2:24 Whitman-Miller)
 Hooker House Music—BMI
 Hooker House Music—BMI

 S. A DIVISION OF METRO-GOLDWYN-MAYER, INC. (Whitman-Miller)



A PORTRAIT OF ARTHUR PRYSOCK

Prod. By Hy Weiss

*Arr. & Cond. By Joe René

Arr. & Cond. By Mort Garson

V6-5012

1. AUTUMN LEAVES-2:29 (Kosma-Prevert-Mercer) Morley Music

(Revel-Benjamin-Weiss) Laurel Music

3. ARE YOU READY FOR A LAUGH-2:45 (Bower-Wolf) Nancy Music And Integrity Music

4. I WONDER WHERE OUR LOVE HAS GONE-2:40 (Buddy-Johnson) Consolidated Music

*5. WHERE CAN I GO-3:03 (Zvamunt-Fuld-Miller) Shapiro, Bernstein & Co.

6. MY WISH-2:45 And Rinimer Corp.

And Rinimer Corp.

All Selections ASCAP

All Selections ASCAP

And Rinimer Corp.

All Selections ASCAP

All Selections ASCAP

And Rinimer Corp.

All Selections ASCAP

All Selections ASCAP

And Rinimer Corp.

All Selections ASCAP (Willson) Frank Music

Skyline Records

with MARIE LOUISE HOLLOWELL

33 1/3 RPM STEREO



Side 1 DD-102 4038A

DULCIMER - Old Time & Traditional Music

- 1. Buffalo Gals 1:04
- 2. Old Man At The Mill 1:26
- 3. Goodbye, Little Bonnie, Goodbye 3:30
- 4. Chickens Are A'Crowin' 2:29
- 5. Over The Waterfall 1:51
- 6. Somebody's Tall And Handsome 1:04
- 7. Old Mule 2:05
- 8. Mule -: 38
- 9. Oranges and Lemons 1:23
- 10. Bonnie Sweet Robin -: 53

Dist. through Adelphi Records, Inc.

Gleyline Records

RALPH LEE SMITH with MARIE LOUISE HOLLOWELL

33 1/3 RPM STEREO



Side 2 DD-102 4038B

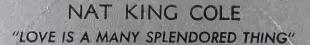
DULCIMER - Old Time & Traditional Music

- 1. When Are You Coming To See Me? 2:25
- 2. Sally In The Garden 1:24
- 3. Waterbound 2:47

BALAD TUNES

- 4. The Three Ravens 1:26
- 5. The Balliff's Daighter of Islington -: 36
- 6. Cluck Old Hen 1:39
- 7. The Ashgrove 1:02
- 8. The Unquiet Grave 2:45
- 9. Gold Watch and Chain 2:52

Dist. through Adelphi Records, Inc.



SPC-3046 (SPS-426)

side l



BY ARRANGEMENT WITH CAPITOL RECORDS

- 1. LOVE IS A MANY SPLENDORED THING (Fain-Webster)
- 2. TANGERINE

(V. Schertzinger-John H. Mercer)

- THAT'S A NATURAL FACT
- (Nat King Cole-D. Dexeter) DREAMS CAN TELL A LIE

1). A. Roncoroni-Fields-Laboration of Pickwick INT'L MADE



SPC-3046 (SPS-426)

side 2



BY ARRANGEMENT WITH CAPITOL RECORDS

- 1. IF LOVE IS GOOD TO ME (F. Spielman-R, Evans)
- BREEZIN' ALONG WITH THE BREEZE (Gillespie-Simons-Whiting)
- LILLETTE (1. Gold)
- 4. DON'T CRY, CRY BABY (C. Maher-Martini-Tepper)
- Printed in U.S.A.

 Printed in U.S.A.

 Printed in U.S.A.

 MADE IN U.S.A.

 Printed in U.S.A.

 MADE IN U.S.A.

 MADE IN U.S.A.

 Printed in U.S.A.

 MADE IN U.S.A.



- I. DR. DOLITTLE
- 2. TALK TO THE ANIMALS
- 3. BEAUTIFUL THINGS

CAMARATA and the MIKE SAMMES SINGERS
Music & Lyrics by LESLIE BRICUSSE

PECORDED BY WALT DISNEY MUSIC CO



STER-1325
Hastings Music
Corp. - B.M.I.



Side II

- I. MY FRIEND, THE DOCTOR
- 2. AT THE CROSSROADS
- 3. I'VE NEVER SEEN ANYTHING LIKE IT

CAMARATA and the MIKE SAMMES SINGERS
Music & Lyrics by LESLIE BRICUSSE

PECORDED BY WALT DISNEY MUSIC CO



SMC 74 314

YRX 50 507

JHRUNG,

ENRICO MACIAS — LES PLUS GRANDS SUCCÈS

Te gens bash (Wa Les millionnaires du dimanche (Macias/Ayela/Demarny) - Les gens du nord (Macias/Claudric/Demarny) - Enfants de tous pays - La femme de mon ami (Macias/Demarny/Blanc) -El porompompero (Macias/Solano) - L'île du Rhone

GERMANY . N 3LT VH 38 40 1. (Macias/Huruguen/Marouani) - Pour tout l'or du monde (Macias/Demarny/Blanc)

Enrico Macias

CHTE,



STEREO



SMC 74 314

YRX 50 508

ENRICO MACIAS — LES PLUS GRANDS SUCCÈS

AND WADE GERMANY . NZLTYHZAHOTONO J'ai peur (Macias/Demarny) - L'amour c'est pour rien (Macias/ Blanc) - Mon ami, mon frère (Macias) - Paris, tu m'as pris dans tes bras (Macias/Pegné) - Adieu mon pays (Ghénassia) - Tout seul (Macias/Peigné) -Jamais deux sans trois (Macias/ Lasry/Demarny)

Enrico Macias

FFÜHRUNG

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST.; N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
© 1962 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

FRANK HAMILTON Sings Folk Songs

SIDE I



FA2437 A

Band 1: WORRIED MAN BLUES

12-string guitar

Band 2: NOBODY KNOWS YOU WHEN YOU'RE DOWN AND OUT

guitar

Band 3: SUN'S GONNA SHINE IN MY
BACK DOOR SOMEDAY

harmonica

Band 4: PRETTY POLLY

Band 5: JOHN HARDY

guitar
Band 6: GREENSLEEVES

guitar

FOLKWAYS Records

AND SERVICE CORP., 121 W. 47 ST., N.Y.C.

Long Playing Non-Breakable Micro Groove 33 1/3 RPM
© 1962 Folkways Records & Service Corp., 121 W. 47 St., NYC, USA

FRANK HAMILTON Sings Folk Songs

SIDE II



FA2437 B

Band 1: UTAH CARROLL

guitar Band 2: GEORDIE

guitar
Band 3: JOHN HENRY

Bottle-Neck style guitar

Band 4: BOIL THEM CABBAGES DOWN

banjo
Band 5: THINGS ABOUT COMING MY WAY

harmonica and guitar



FAVORITES BEST MARTIN & FREDDY

1. SHANGRI-LA (ASCAP-2:30) (Matty Maineck-Robert Maxwell)

STEREO



ST-2098 (ST1-2098)

2. COTTON CANDY (ASCAP-2:10) (Ross Damon) - Trumpet Solo by Joe Graves

3. I DON'T WANT TO BE HURT ANYMORE (ASCAP-2:24) (Charlotte McCarthy) Johnny Cochrane with the Martin Men

4. MY GUY (BMI-2:45) (William Robinson)

Johnny Cochrafte and with the Martin Men with the Martin Men G. CHARADE (ASCAP-2:43) (Henry Mancini-Johnny Mercer) (Henry Mancini-Johnny Mercer) (Henry Mancini-Johnny Mercer) 5. THE CROOKED LITTLE MAN (ASCAP-2:43)

PAT NO.



OF THE NEW FAVORITES FREDDY MARTIN & HIS ORCHESTRA



ST-2098 (ST2-2098)

- (John Lennon-Paul McCartney) Trumpet Solo by Joe Graves

- Soprano Sax Tris (ASCAP-2:25)

 4. HELLO, DOLLY! (ASCAP-2:25)

 (Jerry Herman)

 Johnny Cochrane with the Martin Men

 Johnny Cochrane with the Martin Men

 Some (BMI-2:55)

 (Oliviero-OrtolaniCiorciolini-Newell)

 V. S. A. T. M. Carrier MARCA REG.



JACK LA FORGE

SIDE 1

P4RM-9398



LPR-282

I REMEMBER YOU (Victor Schertzinger-Johnny Marcet)
Paramount Music ASCAP 2:23
BLUE MOON (R. Radgers L. Mart)
Robbins Music Corp. ASCAP 2:23
MY FOOLISH HEART (V. Young H. Washington)
Joy Music, bir. ASCAP 3:28
BLUES ON VELVET (Jack La Farge Don Schesky)
La Forge Publishing Bo. ASCAP 2:40
1 CONCENTRATE ON YOU (Cold Parter)
Do Sylva, Brown & Marcherion, Inc. 3:15
THE CLEOPATRA KICK (Jack La Forge Don Schesky)



RECORDS

JACK LA FORGE

SIDE 2



LPR-282

I'LL REMEMBER APRIL (Raye, De Paul & Johnston)
Loogs Husic Corp. 2.35
WHAT'S NEW (Son Haggart)
M. Witmark & Son 3:18
I FEEL PRETTY (Leonard Bernstoin)

CARMEN DOES THE BOSSANOVA (Jank La Forge)
La Forge Publishing Co - ASCAP 2:40
MISTY (Erroll Garger)

Vernon Music Corp. 2:31 MACK THE KNITE (Kurt Weill) Harms, Inc. 2:35





Taken From The Columbia Lp: "ALL DAY RHYTHM" FC 40902/Produced by Ronnie Laws & Wayne Henderson/Publisher: Sweetbeat Music (admin. by Arista Music)

O.CO.LUMBIAN STATED IN U.S.A.











THE LAWRENCE ARMS















LP-1001-A



STEREO

- 1. PREGUNTAME COMO ESTOY
- 2. QUE ONDA CON CHA ONDA
- 3. AYER TE DIJE TE QUIERO
- 4. HAY QUE SABER COMENZAR
- 5. SIN CLAVE Y BONGO NO HAY SON



LP-1001-B



STEREO

- 1. OYE BAILA MI ONDA
- 2. MUANGA
- 3. PARA SENTIRME MEJOR
- 4. MARICUSA Y LAS BERMUDAS
- 5. NO TE ENREDES







BETUN NEGRO *LUIGI TEXIDOR*

SIDE A



N-108

- 1. UNA MUJER ESPECIAL 6:32 (Luigi Texidor) FAF, Publ./BMI
- 2. TRINIDAD 5:03 (Hell/Toro/Alvarez)
- 3. MIS DELIRIOS 2:51 (D.R.)
- 4. LA MARIPOSA VOLANDO 4:34 (Rafael Hernandez) Peer Int.

PRODUCED BY: JORGE MILLET

(Pand © 1981, Musica Latina
International, Inc.



BETUN NEGRO LUIGI TEXIDOR

SIDE B



N-108

- 1. VENGO YA MISMO 4:36 (Luigi Texidor) FAF Publ./BMI
- 2. LAS MUJERES ME VUELVEN LOCO 5:37 (S. Sanchez/G. Garcia) Fonton
- 3. SOMBRERO DE PAJA 4:48 (H. Becerra/C. Navarro)
- 4. SANTA ISABEL 4:45 (Luis G. Suarez) FAF Publ./BMI

PRODUCED BY: JORGE MILLET

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International, Inc.

USICOR

- WESTON OF TALMADGE PRODUCTIONS, INC. NEW YORK, IN.





- (The Platter (The Platter)

 3. HOW BEAUTIFUL O
 (The Platters)

 4. (I NEED) A WOMAN OF MY OWN
 (Tommy Hunt)

 5. JUST A LITTLE TASTE OF
 YOUR SWEET LOVIN'
 (Tommy Hunt)

 7. DIVISION OF TALMADGE PRODUCTIONS, INC.

 NEW YORK.



VIVA DIGNO GARCIA

FCS 5 4217 A



STEREO FCS-4217

- 1. LA PLAYA
- 2. ELLA
- (J. A. Jimenez) 3. CUANDO CALIENTA EL SOL
- 4. LA BARCA DE ORO
- 5. PARAGUAY DISTANTE
- 6. AMOR CAMPESINO

(E. Nunez)

Corners Records, a division of Kapp Records.



VIVA DIGNO GARCIA

SIDE 2 FCS 5 4217 B



STEREO FCS-4217

- 1. MI COPANERA
- 2. TURNA A SORRENTO
- 3. NOCHE DE RONDA
- 4. A MI PUEBLITO ESCOBAR
- (Baez-Avla) 5. SABELINE
- (Juan Quiros Alvarez)
- 6. LA DOS PUNTAS

Corners Records, a division of Kapp Records



SEND FOR FREE CATALOG



SIDE ONE **COL 5104**

1. HELLO STRANGER

(Lewis) - Cotillion-Braintree-Loveland Music Pub. (BMI) 2. BABY I'M YOURS

(McCoy) - Blackwood Music (BMI)

3. THINK A LITTLE SUGAR

4. ON BENDED KNEES

5. MY MAMA TOLD ME

COLLECTABLE RECORD CORP. BOX 35, NARBERTH. PA. 19072



SEND FOR FREE CATALOG



SIDE TWO **COL 5104**

1. MAKE ME YOUR BABY

(Atkins-Miller) - Screen Gems-EMÍ Music (BMI)

2. MAKE ME BELONG TO YOU

(McCord-Taylor) - April-Blackwood Music (ASCAP)

3. DOES ANYONE WANT A LOVER?

(Lewis) - McLaughlin Pub. (BMI) 4. I REMEMBER THE FEELING

5. SOMEDAY WE'RE GONNA LOVE AGAIN

(McMahon) - McLaughlin Pub (BMI)

COLLECTABLE RECORD CORP. BOX 35, NARBERTH.

MUSIC FOR PEOPLE

PARADISE BLUE

Produced by Jim McGee
Published by Martian Music/BMI

STEREO Half-Speed Master



MFP 2001

1

- 1. ISLAND GIRL 4:30
- 2. SONG FOR NINA 4:30
- 3. CARNIVAL NITE 4:55
- 4. ESCAPE FROM DISCOLAND 3:37
- 5. PARADISE BLUE 5:00
 - © 1982 Blue Sky Records

MUSIC FOR PEOPLE

PARADISE BLUE

Produced by Jim McGee
Published by Martian Music/BMI

STEREO Half-Speed Master

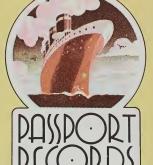


MFP 2001

9

- 1. MR. MARS AT THE BEACH 4:42
- 2. SUMMERTIME SERENADE 4:12
- 3. WHEN YOU WISH UPON A STAR 3:17
- 4. UNTOUCHABLE MEMORY 1:47
- 5. RAINBOWS 6:49

© 1982 Blue Sky Records



SIDE 1 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL SEPTEMBER 23, 1983



THE PRICE OF LOVE (D & P Everly) © Acuff-Rose Music, Ltd.

2. WALK RIGHT BACK (S. Curtis)



SIDE 2 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



1. MEDLEY: (Take A) MESSAGE TO MARY (F & B Bryant) MAYBE TOMORROW (D & P Everly) I WONDER IF I CARE AS MUCH (D & P Everly) @ Acuff-Rose Music Ltd.



SIDE 3 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



- BYE BYE LOVE (F & B Bryant)
- GONE GONE GONE (D & P Everly)
- ALL I HAVE TO DO IS DREAM (B. Bryant)
 WAKE UP LITTLE SUZIE (F & B Bryant)
 MEDLEY: DEVOTED TO YOU (B. Bryant);

3. ALL I HAVE TO DO IS DREAM (B. Bryant)
4. WAKE UP LITTLE SUZIE (F & B Bryant)
5. MEDLEY: DEVOTED TO YOU (B. Bryant);
EBONY EYES (J.D. Loudermilk): LOVE HURTS
(F & B Bryant)
6. CATHY'S CLOWN (D & P Everly)
© Acuff-Rose Music Ltd.

1 Impression Records Ltd.

1 Impression Records Ltd.

1 Impression Records Ltd.



SIDE 4 33 1/3 RPM PB 11001

REUNION CONCERT RECORDED LIVE AT THE ALBERT HALL **SEPTEMBER 23, 1983**



- 1. TILIKISSED YOU (D. Everly) © Acuff-Rose Music Ltd.
- 2. TEMPTATION (Brown/Freed)

TEMPTATION (Brown/Freed)

© Big 3 Music Ltd.

3. LUCILLE (Penniman/Collins)

© MCA Music Ltd.

4. LET IT BE ME (Becaud/Delanoe/Curtis)

© MCA Music Ltd./MCPS

5. GOOD GOLLY MISS MOLLY

(Blackwell/Marascalco)

© Prestige Music Ltd.

P1983 Original sound recording made by Impression Records Ltd.



3. I ONLY WAR O LOVE TOU (M.)

DISTRIBUTED BY LONDON * RECORDS; INC.

USTRIBUTED BY LONDON RECORDS, INC.



MERCURY

BUSTIN' OUT
GENTLEMAN JUNE GARDNER

SIDE 1



MONAURAL MGE-26014

1. 99 PLUS 1 -2:17

2. LAST NIGHT-2:11

3. HAMMERHEAD-2:16

4. ONE MINT JULEP-2:51

5. HOT SEAT-2:42

6. MUSTARD GREENS-2:17



MERCURY

BUSTIN' OUT GENTLEMAN JUNE GARDNER

SIDE 2



MONAUR AL MGE-26014

1. IT'S GONNA RAIN-2:12

2. LATER BABY-2:49

3. HANG ON SLOOPY-2:42

4. YESTERDAY-3:19

5. THE JOKER-2:26

Side Stereo

RL 25311

RL 25311 A

LYDIA MORDKOVITCH: Solo

Béla Bartók

SONATA FOR UNACCOMPANIED VIOLIN (1944) Hawkes & Son (Ldn) Ltd.

- Tempo di Ciaccona
- Fuga



Red Seal

- III Melodia
- IV Presto

LYDIA MORDKOVITCH, Violin

Charles Gerhardt, Producer Mike Ross, Recording Engineer

P1980 RCA Limited

MANUFACTURED BY RCA LIMITED, ENGLAND FROM MASTER RECORDING FOR AN AUTHORISED BY RCA LIMITED, ENGLAND FROM MASTER RESERVED WAS REGISTRADAIS USED BY AUTHORISED COPYNIG. MARCA (S) REGISTRADAIS COPYNIG. RESERVED UNAUTHORISED COPYNIG. CORPORACTURED BY RCA LIMITED, ENGLAND FROM MASTER RECORDING PROBLEM OF A POLICY OF THE RECORDS. TMIS) ® MARCA (S) REGIST RADA(S) COPYNG. RESERVED, UNAUTHORISED COPYNG.

Side Z Stereo

RL 25311

LYDIA MORDKOVITCH: Solo

Sergei Prokofiev

SONATA FOR UNACCOMPANIED VIOLIN IN D. Op. 115

Andante Dolce

Var: Il Scherzando

Var: III Andante

III Con brio



Red Seal

Arthur Honegger

SONATA FOR VIOLIN SOLO

Allegro

Allegretto grazioso

IV Presto

LYDIA MORDKOVITCH, Violin

OF RICA RECORDS THIS MARCA LIMITED, ENGLAND FROM MASTER RECORDING THE REPORT OF ROBOTO THE RESERVED. UNAUTHORISED COPYING, USE THE RESERVED. UNAUTHORISED COPYING, USE THIS RESERVED. UNAUTHORISED COPYING, USE THIS RESERVED. UNAUTHORISED COPYING. Charles Gerhardt, Producer



PATTI LABELLE

FZ 37380 **STEREO**



SIDE 1 AL 37380 P) 1981 Assorted Music, Inc.

THE SPIRIT'S IN IT

1. THE SPIRIT'S IN IT -K. Gamble-C. Womack- 5:50

2. HERE YOU COME AGAIN -B. Mann-C. Weil- 3:02

3. LOVE LIVES -K. Gamble-L.A. Huff-

C. Womack- 2:52

4. I FELL IN LOVE WITHOUT WARNING

-L.A. Huff- 3:12

5. BOATS AGAINST THE CURRENT

-E. Carman- 4:04
-E. Carman- 4:04
-E. Carman- 4:04

OF THE DAND DISTRIBUTED BY CBS RECORDS CANADALTO



PATTI LABELLE

FZ 37380 STEREO



SIDE 2 **BL 37380** 1981 Assorted Music, Inc.

THE SPIRIT'S IN IT

1. ROCKING PNEUMONIA AND THE BOOGIE WOOGIE FLU -H.P. Smith- 4:25 2. FAMILY -J.H. Smith- 4:22 3. SHOOT HIM ON SIGHT -D. Wansel-C. Biggs- 5:31

4. OVER THE RAINBOW -E.Y. Harburg-H. Arlen- 3:46

MANUFACTURED AND DISTRIBUTED BY CBS RECORDS CAMADA LTD



STEREO 45RPM HM-1036A Mudie's Music (BMI) (MCPS) (THE HARRY FOX) AGENCY, INC.) ce 1992 All Rights Reserved

Produced & Arr. by HARRY A. MUDIE For Moodisc Records Dist. by MOODS INT'L RECORDS & TAPES Tel: (305) 624-0046 Fax: (305) 624-9954 Miami, FL Dist. in Jamaica by: LENCO ELECTRONICS (809) 925-8722

JAH A KING OF KING.

(Harry A. Mudie & C. Wellington - Horace Hing.,

NICODEMUS

THIS RECORDING 15 STRICT



STEREO 45RPM HM-1036B Mudie's Music (BMI)(MCPS) THE HARRY FOX) AGENCY, INC.) 66 1992 All Rights Reserved

Produced & Arr. by HARRY A. MUDIE For Moodisc Records Dist. by MOODS INT'L RECORDS & TAPES Tel: (305) 624-0046 Fax: (305) 624-9954 Miami, FL Dist. in Jamaica by: LENCO ELECTRONICS (809) 925-8722

AH KING-MY LOVE "SERIOUS THING" JAH KING-MY LOVE " SERIOUS THING" 3:05

(Harry A. Mudie & C. Wellington - Horace Hinds)

NICODEMUS & HORAGE AND NICODEMUS & HORAGE AND CORPLING IS STRICE



THE BEST OF THE STYLISTICS

AMH-743

(AMH-743 A) 1975 Amherst

Records, Inc.



STEREO Side 1

1. YOU MAKE ME FEEL BRAND NEW 4:45 Featuring Airrion Love & Russel Thompkins, Jr. (Thom Bell-Linda Creed) Mighty Three Music (BMI) 2. BETCHA BY GOLLY, WOW 3:17

(Thom Bell-Linda Creed) Assorted Music & Bellboy
Music (BMI) Adm. by the Mighty Three Group
3. ROCKIN' ROLL BABY 3:15

(Thom Bell-Linda Creed) Mighty Three Music (BMI)
4. BREAK UP TO MAKE UP 4:00

(Thom Bell-Linda Creed-Kenneth Gamble) Assorted Music
& Bellboy Music (BMI) Adm. by the
Mighty Three Group
5. YOU'RE A BIG GIRL NOW 3:14

(Marty Bryant-Robert Douglas)
Raton Songs Company

(BMI)

RAMHERST RECORDS, 1800 MAN 2. BETCHA BY GOLLY, WOW 3:17



THE BEST OF THE STYLISTICS

AMH-743

(AMH-743 B) @ 1975 Amherst Records, Inc.



STEREO Side 2

1. I'M STONE IN LOVE WITH YOU 3:12 (Thom Bell-Linda Creed-Anthony Gamble) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

2. HEAVY FALLIN' OUT 5:18

2. HEAVY FALLIN' OUT 5:18

(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)

3. LET'S PUT IT ALL TOGETHER 2:55

(Hugo & Luigi-George David Weiss) Boca Music Company (ASCAP)

4. YOU ARE EVERYTHING 2:55

(Thom Bell-Linda Creed) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

5. PEOPLE MAKE THE WORLD GO ROUND 3:28
(Thom Bell-Linda Creed) Assorted Music & Bellboy Music (BMI) Adm. by the Mighty Three Group

MARKETED BY AMHERST RECORDS, 18CO MAIN ST.



ROCKING HORSE SERIES



PETER PAN-

Narroted by MILTON RICH With the Diplomat Orchestra & Chorus



5004-A Side 1

Featuring

Diana Dee

and

John Carroll

STATHETIC PLASTICS CO. NEWARK, H.J. USA



ROCKING **HORSE SERIES**

iplomat LONG PLAY 331/3

PETER PAN

Narrated by MILTON RICH With the Diplomat Orchestra & Chorus



5004-B Side 2

Featuring

Diana Dee

and

STATHETIC PLASTICS CO. NEWARK, M.J. U.S.A.

BABS GONZALES BABS

CR-2032-A



SIDE ONE

CR-2032-A

SIDE ONE

1. COOL COOKING (Babs Gonzales) (5:09)
Lottie Music-BMI

2. SPEEDY GONZALES (B. Gonzales-Thompson) (3:15)
Danby Music-BMI

3. LULLABY OF THE DOOMED (Babs Gonzales) (5:31)
Lottie Music-BMI

4. LE CONTINENTAL (C. Conrad-H. Magisten) (3:18)
Mills Music Co.-ASCAP

Mills Music Co.-ASCAP

1981 CHIAROSCURO RECORDS

O'Nision of Audiofidelity Enterprises, Inc. 221 Wester Inc.



BABS GONZALES BABS

CR-2032-B



SIDE TWO

CH-2032-B

1. YOU'VE CHANGED (Carey-Fischer) (5:52)
Peer International-BM1

2. BEGINNING OF THE END (Cole-Evans) (5:17)
Evans Music-ASCAP

3. LONELY ONE (Babs Gonzales) (7:26)
Lottle Music-BM1

4. BABS MOOD FOR LOVE (Babs Gonzales) (6:11)
Lottle Music-BM1

© © 1981 CHIAROSCURO RECORDS

Olivision of Audiofidelity Enterprises, Inc. 221 Western Street.



LVA 1002

VAULT

ORIGINALS

SIDE

LOVE SONGS BY RUSS COLUMBO

1—CALL ME DARLING (Call Me Sweetheart, Call Me Dear)
(Dick-Reisfeld-Fryberg-Marbot)

2—SWEET AND LOVELY (Arnheim-Tobias-Lemare)
(3—JUST FRIENDS (Sam M. Lewis-John Klenner)

4—WHERE THE BLUE OF THE NIGHT
(Meets the Gold of the Day) (Turk-Crosby-Ahlert)

5—YOU TRY SOMEBODY ELSE
(DeSylva-Brown-Henderson)

6—YOU'RE MY EVERYTHING
(DeSylva-Brown-Henderson)

Russ Columbo, Baritone
with Orchestra
F4PP-5718

ROOUCT OF RADIO CORPORATION OF AMERICA

MADIO CORPORATION OF AMERICA

**THE DEATH OF THE CALL OF THE CALL



LVA 1002

VAULT

ORIGINALS

LOVE SONGS BY RUSS COLUMBO 1-ALL OF ME (Simons-Marks) 2-TIME ON MY HANDS (You in My Arms)

3-SAVE THE LAST DANCE FOR ME

REAMS (John W. Green)

Russ Columbo, Baritone with Orchestra
FAPP-5719

RADIO CORPORATION OF AMERICA

SIDE

APON GIONOSIA RESERVED **GASIMOHTUANU** Sylvan Strang BROADCASTING SANDY RIVER RECORDS 100 **STEREO** SIDE ONE 331 R.P.M. SR - 100 DON RENO & RED SMILEY 257-46-3363 THE MANUFER OF THE MANUF Howdy, Neighbour, Howdy (J. Morris) Sweethearts in Heaven (B. Owens) Where Did Our Young Years Go (J. Rhodes) Cotton Eyed Joe (Arr. Reno and Smiley) THIS Your Love Is Dying (B. Martin) RECORD PROHIBITED Dark Waters (D. Warden) Q 1977 ENGLAND

9





KINDA LATIN **CLIFF RICHARD**

MONOPHONIC



T-6194

- 1. Blame It On The Bossa Nova (3:00) (Weil-Mann)
- 2. Blowin' In The Wind (3:51) (Dylan)
- 3. Quiet Nights Of Quiet Stars (3:30) (Jobim-Lees)
- 5. The Girl From Ipanema (2:42)
- 6. One Note Samba (2:57) (Jobim-Hendricks)

Recorded in England

(CANADA) BY CAPITOL RECORDS (CANADA) LID.— REGISTERED USER. COVER.CAPED.



KINDA LATIN CLIFF RICHARD

MONOPHONIC



T-6194 (XAX-3057)

1. Fly Me To The Moon (2:44) (Howard)

2. Our Day Will Come (2:48) (Garson-Hilliard) 3. Quando Quando Quando (2:13)

(Renis-Testa-Boone)

4. Come Closer To Me (2:48) (Stewart-Farres)
5. Meditation (3:06) (Jobim-Gimbel)
6. Concrete And Clay (2:37) (Parker-Moeller)

Recorded in England

Recorded in England

ARCONAGA BY CAPITOL RECORDS (CANADA) LTD.— REGISTERED USER. COPYRIGHTED.



45 WEST 45TH STREET, NEW YORK CITY CIRCLE 5-3737

33 % RPM MICROGROOVE



MM-2000 A

MERRY CHRISTMAS

and all that jazz

Band 1. HERE WE COME A'WASSAILING

Band 2. ANGELS WE HAVE HEARD ON HIGH

Band 3. ALL I WANT FOR CHRISTMAS IS MY TWO FRONT TEETH

Band 4. THE HOLLY AND THE IVY

Band 5. O' CHRISTMAS TREE

Band 6. UP ON THE HOUSE TOPS

MITCH LEIGH and the MUSIC MAKERS

Recorded at A & R Studies, N.V.C.



45 WEST 45TH STREET, NEW YORK CITY CIRCLE 5-3737

331/3 RPM
MICROGROOVE



MM-2000 B SIDE 2

MERRY CHRISTMAS

and all that jazz

Band 1. I SAW MOMMY KISSING SANTA CLAUS

Band 2. I SAW THREE SHIPS

Band 3. CHRISTMAS ON THE RANGE

Band 4. SONG OF THE SHIP

Band 5 CHRISTMAS IN KILLARNEY

Band 6. WE WISH YOU A MERRY CHRISTMAS

MITCH LEIGH and the MUSIC MAKERS

Recorded at A & R Studios, N.Y.C.



1313 N. Vine St.

1224

Hollywood, Calif.

STEREO Side 1

THIS IS MY LUCKY DAY DAVID ALLEN

1.	I'VE GOT MY EYES ON YOU	2:15
2.	PENTHOUSE SERENADE	2:55
3.	LOVE IS A SERIOUS THING	2:06
4.	A SWING FOR JOEY	1:47
5.	WHAT HAVE YOU GOT THAT GETS ME	2:05
6.	FORGETFUL	3:45

Arr. & Orch. Cond. by Bob Florence
A Curtis Enterprises Prod.



1313 N. Vine St. 1224

Hollywood, Calif.

STEREO Side 2

THIS IS MY LUCKY DAY DAVID ALLEN

	WHERE YOU AT	2:45
2.	WHY DO YOU PASS ME BY	2:15
3.	SWEET AND LOVELY	2:05
4.	SKYLARK	2:45
5.	NEW IN TOWN	3:15
6.	LUCKY DAY	2:28

Arr. & Orch. Cond. by Bob Florence
A Curtis Enterprises Prod.



CRPDL-2-1021 RECORD 1



33⅓ RPM SIDE A

1. LITTLE SIR HUGH (4:41) 2. BACH GOES TO LIMERICK (3:41) 3. LONG LANKIN (8:39) 4. DOGS AND FERRETS (2:40)

Hart-Prior-Knight-Johnson-Kemp
All selections published by
Chrysalis Music Corp.
Produced by
Steeleye Span & Robin Black
9.1982 Chrysalis Records, Inc.
1983 Pair Records, Inc.
1983 Pair Records. Inc.
1983 Pair Records. Inc.
1985 PAFSAIC. All selections written by



CRPDL-2-1021 RECORD 1



331/3 RPM SIDE B

1. GALTEE FARMER (3:43) 2. **DEMON LOVER (5:51)** 3. ELF CALL (3:55) 4. WEARY CUTTERS (2:05) 5. NEW YORK CITY GIRLS (3:09) All selections written by
Hart-Prior-Knight-Johnson-Kemp
All selections published by
Chrysalis Music Corp.
Produced by
Steeleye Span & Robin Black
P 1982 Chrysalis Records, Inc.
P1983 Pair Records, Inc.
P1983 Pair Records, Inc.
P1984 DAYTON AVENUE, BLDG. 5A.PASSAIC. All selections written by



CRPDL-2-1021 RECORD 2



331/3 RPM SIDE A

1. BLACK JACK DAVY (4:15) 2. HARD TIMES OF OLD ENGLAND (5:10) 3. CADGWITH ANTHEM (2:45) 4. SUM WAVES (TUNES) (4:00) All selections written by
Hart-Prior-Knight-Johnson-Kemp
All selections published by
Moth Music Inc.
Produced by Mike Batt
9 1982 Chrysalis Records, Inc.
© 1983 Pair Records, Inc.
© 1983 Pair Records, Inc. 5. THE WIFE OF USHERS WELL (4:32)



CRPDL-2-1021 RECORD 2



331/3 RPM SIDE B

1. GAMBLE GOLD/ROBIN HOOD (3:40) 2. ALL AROUND MY HAT (4:06)

3. DANCE WITH ME (3:51)

4. BATCHELORS HALL (5:45)

All selections written by Hart-Prior-Knight-Johnson-Kemp

Hart-Prior-Knight-Johnson-Kemp
All selections published by
Moth Music Inc.
Produced by Mike Batt
P 1982 Chrysalis Records, Inc.
P1983 Pair Records, Inc.
P1983 Pair Records, Inc.
PARCORDS, NC., 84-184 DAYTON AVENUE, BLDG. 5A. PASSAIC.

STEREOPHON/C

SEXY STRINGS
AND SUBTLE SAXES
Swing And Sway With
SAMMY KAYE AND HIS ORCHESTRA

DECCA •

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

- 1. (When We're Alone) PENTHOUSE SERENADE
 - 2. TIME ON MY HANDS (You In My Arms)
 - 3. THE TOUCH OF YOUR LIPS
 - 4. WHISPERING
 - 5. HOLD ME
 - 6. I DON'T KNOW WHY

(I Just Do)

STEREOPHON/C

SEXY STRINGS
AND SUBTLE SAXES
Swing And Sway With
SAMMY KAYE AND HIS ORCHESTRA

DEGCA OPL 74778

REG. U.S. PAT. OFF. MARCA REGISTRADA M'F'R'D BY DECCA RECORDS INC. NEW YORK • U.S.A.

- 1. LOVE (Your Magic Spell Is Everywhere)
- 2. COME CLOSER TO ME (Acercate Mas)
 - 3. KISS OF FIRE
 - 4. C'EST SI BON (It's So Good)
 - 5. DON'T BLAME ME
 - 6. WHAT IS THIS THING CALLED LOVE

Lambada



LB-006



SIDE A

Dist. By V.P. Records 170 - 21st ave. Jamaica NY Queens 11432 (718) 291-7058 (800) 441-4041 Juvinile



45 RPM Stereo Arr. & Prod. by E. Parara and P. McKoy (617289-1558

WE NAW TEASE PUNANNY

JOHNNY P

© 1991 E. Parara

Lambada



LB-006

SIDE B

Dist. By V.P. Records 170 - 21st ave. Jamaica NY Queens 11432 (718) 291-7058 (800) 441-4041 onf and areas

45 RPM Stereo Arr. & Prod. by E. Parara and P. McKoy 6171289-1558

VERSION

© 1991 E. Parara



SUPER OLDIES OF THE 60's, VOL. 6

RECORD 1 SIDE A STEREO

TOX-60-6 (SLX-00419)

- 1. WHEN A MAN LOVES A WOMAN (Percy Sledge)
- 2. HOLD ON I'M COMIN (Sam & Dave)
- 4. C'MON AND SWIM (Bobby Freeman)
- 4. C'MON AND SWIM (Bobby Freeman)
 5. I'VE BEEN LOVING YOU TOO LONG
 (Otis Redding)

 (Otis Redding)

 (Otis Redding)

 (Otis Redding)

 (Otis Redding)



SUPER OLDIES OF THE 60's, VOL. &

RECORD 1 SIDE B STEREO

TOX-60-6 (SLX-00420)

- 1. COOL JERK (Capitols)
- 2. REACH OUT FOR ME (Dionne Warwicke)
- 3. THE OOGUM BOOGUM SONG (Brenton Wood)

4. BABY SCRATCH MY BACK (Slim Harpo)

5. MY PLEDGE OF LOVE (Joe Jeffrey Group)

OF SPRINGS OARD INTERNATIONAL RECORDS, INC.

SUPER OLDIES OF THE 60's, VOL. 6

RECORD 2 SIDE A STEREO

TOX-60-6 (SLX-00421)

- 1. PAPA'S GOT A BRAND NEW BAG (James Brown)
- 2. LET IT BE ME (Jerry Butler & Betty Everett)

4. ROCK ME BAGY (B.B.

5. TWINE TIME (Alvin Cash)

5. TWINE TIME (Alvin Cash)

6. Sering Board International Records INTO-LINDEN. NEW JERSEN.



SUPER OLDIES OF THE 60's, VOL. 6

RECORD 2 SIDE B STEREO

TOX-60-6 (SLX-D0422)

- 1. HOLE IN THE WALL (Packers)
- 3. OO WEE BABY, I LOVE YOU (Fred Hughes)

4. CISSY STRUT (Meters)
5. OH NO, NOT MY BABY (Maxine Brown)

5. OH NO, NOT MY BABY (Maxine Brown)

6. OF NO, NOT MY BABY (Maxine Brown)

7. OF SARINGBOARD INTERNATIONAL RECORDS, INC., LINDER.







Books For Dynamia
Anno Tradia, Contains

The Contains

The





BEETHOVEN

QUARTET NO. 4 IN C MINOR OP. 18, NO. 4



LongPlay

HCR-ST-7280A **STEREO**

Side 1 (25:18 min.) 331/3 rpm

Band 1: Allegro ma non tanto

Band 2: Andante scherzoso quasi Allegretto

Band 3. Menuetto & Trio. Allegretto

Band 4: Allegro

Band 4: Allegro

THE BARTÓK STRING QUARTET

THE





BEETHOVEN

QUARTET NO. 11 IN F MINOR OP. 95



Long Play

HCR-ST-7280B **STEREO**

Side 2 (21:36 min.) 331/3 rpm

Band 1: Allegro con brio Band 2: Allegretto ma non troppo/

Allegro assai vivace ma serioso Band 3: Larghetto espressivo — Allegretto agitato

THE WEINER STRING QUARTET

THE WEINER STRING QUA



KLUSTER MY LOVE

FEAT. RON CARROLL

AI RALF GUM'S "FOR MY DISCO LOVE" REMIX 07:03
AAI RALF GUM'S "FOR MY CLUB LOVE" MIX 07:32

AAA1 JUNIOR JACK VOCAL MIX

08:40 07:08





Written and Composed by: R. Collado, L. Scimeca, R. Carroll, S. Pagos, S. Linzer, D. Randell & S. McMall.
Produced by: R. Collado & L. Scimeca for Filtered Records
Executive Producers: Pierre Zonzon & Marc Sacheli
Vocals by: Ron Carroll, Courtesy of Afterhours Records
Contains a sample from "Native New Yorker performed" by
Odyssey - Courtesy of RCA Records - Used by permission - All Rights Reserved.
Published by Sounds for People Publishing, Inc. (BMI), EMI Blackwood
Music, Inc./Featherbed Music/Three Wise Boys Music and Insomniak (Ascap).
A1 & AA1:Additional Production and Remix by Junior JACK

SUPER DJ 2019 REMIXES

(P) 2001 FILTERED RECORDS, a division of SFP Records, Inc. (Miami Beach) USA / SCORPIO MUSIC S.A.
(C) 2001 Superstar Recordings

THE FAITH SINGERS

"SING A LITTLE FOR JOY"

Faith Lutheran Church Eldridge, Jowa

33 RPM Long Play



6829LP-A Side One

THE CHRIST

SING A LITTLE FOR JOY
THE BIRTH STORY
SECOND TOUCH
COME DOWN FROM THE MOUNTAIN
THE SAMARITAN
HE BROKE RIGHT OUT OF THE GRAVE
HE WILL RETURN
MAY COME IN THE MIDDLE OF THE NIGH

Minufactured by Fredio Custom Record Division Residen

THE FAITH SINGERS

"SING A LITTLE FOR JUY"

Faith Lutheran Church Eldridge, Iowe

33 RPM Long Play



8829LP-0 Side Two

THE CHRISTIAN

LET'S CELEBRATE IN SOME
'M KEEPING YOU, LORD, ON THE OUTSIDE
TELL ME LORD, WHAT CAN I DUT
TWO STHANGERS
LORD, I'M POLLOWING YOU
WALNING ALONG
HERE AN ILLORD, SEND ME
THE LORD WILL KEEP YOU

Minimitares II, freshi Custon Intern Division Adminis

Rod McKuen ALONE

SRPRO-5074

Froduced by Rod McKuen

1974 Stanyan Record Co.

> ® 1974 Stanyan Record Co.



- 1. I Think It's Going to Rain Today (Randy Newman) 3:15
- 2. The Middle of Mac-Arthur Park (Jim Webb) 3:35
- 3. I'm at Peace (Rod Mc-Kuen-Jacques Brel) 4:12
- 4. Poem: The Sun at Midnight (Rod McKuen):42
- 5. Both Sides Now (Joni Mitchell) 3:58
- 6. About the Time (Rod Mc-Kuen-Leo Ferre) 3:00
- 7. Please Come to Boston (Dave Loggins) 3:03
 - 8. There Goes a Man Who Tried (Rod McKuen-Jean Pierre Bourtayre-Frank Thomas 4:09



STANYAN RECORDS, P.O. BOX 2783, W YWOOD CALFOR

Rod McKuen ALONE

SRPRO-5074

Produced by Rod McKuen

- © 1974 Stanyan Record Co.
- P 1974 Stanvan Record Co.

SIDE TWO

- Now and Then (Song from "Alone") (Rod McKuen-Hildegard Knef-Les Humphries) 4:00
- 2. Home Again (Carole King) 2:35
- 3. Poem: Friendly with Alone (Rod McKuen) :40
- If You Can Laugh, You Can Cry (Rod McKuen-Jean Pierre Bourtavre- Frank Thomas) 3:23
- Poem: One More Summer (Rod McKuen) 2:24
- 6. Mrs. Adams (Marian Segal) 1:54
- 7. I Shall Be Released (Bob Dylan) 3:52
- 8. I Got a Name (Norman Gimbel-Charles Fox) 3:37
 - 9. The Impossible Dream (Joe Darion-Mitch Leigh) 2:53



dings,

side one

AMHERST SAXOPHONE QUARTET

stereophonic

SAXOPHONE QUARTET - A. Wilder ENCHAINMENT - R. Mois

33¹/₃rpm

side two

AMHERST SAXOPHONE QUARTET

MES-20600



stereophonic

INTRODUCTION AND CAPRICCIO - S. Parisi SUITE FOR SAXOPHONE QUARTET, Op. 111 -

P. Creston

Prelude Scherzino Pastorale Bondo

331/3rpm



RESERVADOS TODOS LOS DERECHOS

ALICIA DE LARROCHA



Depósito Legal: M. 14.796-1952

PAGINAS CELEBRES PARA PIANO

- 1. PARA ELISA (Beethoven)
- 2. SUEÑO DE AMOR (Liszt) 3. PRELUDIO EN DO SOSTENIDO MENOR (Rachmaninoff)
 - 4. CLARO DE LUNA (Debussy)
 - 5. MOMENTO MUSICAL (Schubert)
 - 6. MARCHA MILITAR (Schubert)

FABRICADO EN ESPAÑA Piano: Alicia de Larrocha (Piano Steinway)

POR HISPAVOX, S. A. MAORIO

HH 10-157
CARA A
33 R P M

ALIV

HH 10-157
CARA B
33 R P M



RESERVADOS TODOS LOS DERROLA

ALICIA DE LARROCHA



PAGINAS CELEBRES PARA PIANO

- 1. MARCHA TURCA (Mozart)
- 2. LA HILANDERA (Mendelssohn)
- 3. NOCTURNO EN MI BEMOL MAYOR (Chopin)
 - 4. FANTASIA IMPROMPTU (Chopin)
- 5. ESTUDIO OP. 10, N. 3 (Chopin) 6. POLONESA EN LA BEMOL MAYOR (Chopin)

Piano: Alicia de Larrocha FABRICADO EN ESPAÑA (Plano Steinway

POR HISPAVOX, S. A. MADRID

IMPROVISATIONS FOR MODERN DANCE

SARAH MALAMENT (Piano)

MB-206 Side 1



331/3 RPM Long Play

Group I

- 1. Bounce
- 3. Tip Toe Walk
- 4. Run 2 Bea
- 5. Run -

Group II

- 6. Slide
- / Skip
- 9. Skip Western

Group III

- 10. Jump
- 11. Leg Swins
- 12. Body Swing 2 Beat
 - 3. Body Swing 3 Beat

IMPROVISATIONS FOR MODERN DANCE

SARAH MALAMENT (Piano)

MB-207 Side 2



331/3 RPM Long Play

- 1. Sustained 2 Beat 2. Sustained - 3 Beat
- 3. Sustained 4 Beat

Group V

- 4. Step Hop
- 5. Step Hop Folk

- 11. Dance Study
- 12. Locomotor Study



SAVOY 14107

SAVOY 14107 A

DOROTHY NORWOOD AND THE

COMBINED CHOIRS OF ATLANTA, GEORGIA

- 1. THE BELL DIDN'T TOLL
 - 2. DEPEND ON JESUS
- 3. I WANT TO BE A CHRISTIAN

MICROGROOM PLAYING



THE NEWPORT FOLK FESTIVAL, 1964 Evening Concerts, Vol. 2

JESSE FULLER

1. I Double Double Do Love You 2:35

2. San Francisco Bay Blues 2:40

VRS-9185-B

ORDINGS



Side Two

CONNOISSEL

THEODORE BIKEL

3. Gott fun Avrom 2:40

4. Sudarinya 2:25

HAMZA EL DIN

5. Desse Barama ("Peace") 3:40
THE GREENBRIAR BOYS

6. Little Birdie 3:10

7. Sleepy Eyed John 3:15

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"THE PEOPLE'S CHOICE"

THE NEWEST SINGLE

A SIDE

THIS LIFE FOREVER

DIRTY CLEAN

B SIDE

DUDE

HE RE-REMIX



FOR YOUR LIFE ENTERTAINMENT PRESENTS

PEOPLE'S CHOICE"

33 RPM STREET TRACKS AV408



Chaucer of For Your Life Ent.

THAT SIDE:

DUDE (Re-Remix)

"THIS LIFE FOREVER" PRODUCED BY

MALICIOUS AND CHAUCER-FOR YOUR LIFE ENT.

"DUDE (RE-REMIX)" ADDITIONAL PRODUCTION BY

MALICIOUS AND V.SMOOVE

CLUBBANGAZ.COM

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"AT THE BREAK OF DAY" Sarah McLawler and Richard Otto

VJL 1030 60-1695 Long Playing



SIDE 1

- 1. WHAT'S NEW
 (Haggert-Burke)
 MAN WITH THE HORN
- 3. THE MIDNIGHT SUN WILL NEVER SET
 - 4. SEPTEMBER SONG
 - . I COULD WRITE A BOOK
 - 6. LOVE-IS HERE TO STAY
 (Gershwin-Gershwin)



"AT THE BREAK OF DAY" Sarah McLawler and Richard Otto

VJIP 1030 60-1696 Long Playing



SIDE 2

Microgroove

- 1. AT THE BREAK OF DAY
 - (S. McLawler)
 - 2. GIT I
 - (S. McLawler)
 - 3. DRUM BOOGIE (Krupg-Eldridge)
 - 4. TAKE THE "A" TRAIN
 (Strayhorn)
 - '5. SWINGIN' THE BOW

SANDRINO GIGLIO

"TRENTA MINUTI DI BUON UMORE"

SIDE 1



DRC-42375

- 1. ROSA E LINA
- 2. E VIZII E MUGLIEREMA
- 3. TONY, THE SHOESHINE BOY
- 4. MARITO SFORTUNATO
- 5. SERENATA RAFFREDDATA

SANDRINO GIGLTO

"TRENTA MINUTI DI BUON UMORE"

SIDE 2



DRC-42375

- 1. CIUCCIARELLO
- 2. L'AVEVO E L'HO PERDUTA
- 3. PASCAL O'MBRIACONE
- 4. IL BACIO
- 5. MIA MOGLIE TITINA





PE' TTE! PINO MAURO - Vol. 12

ZSEL 55454 GKAY 29948



PE'TTE! 5'00"

1977

Moxedano-A. Iglio)

ONORE E GUAPPARIA 3'37"
(E. Schlano-A. Esposito)

3. TANGO
(A. Moxedano-A. Iglio)

4. TU COMM' 'A 'NA MALATIA 4'10"
(M. Compostelia-A. Ambrosino-E. Campassi)

MAMMA' * 5'05"
(F. Giolelli-F. Rendine)

Dir. Arr.: Tonino Esposito

Ed. Rondinella

* Ed. Rondinella

* Ed. Rondinella

2

PE' TTE! PINO MAURO - Vol. 12



Stereo- Lato 2

PROPRIETARIO DELL'OPERA RIPRODUTTA

Stereo- Lato 2

Paragraphia Stereo

MARKAL

ROME ON THE RANGE FISHER AND MARKS

Side 1 C-1081-A



Mono

1. MAH-RONE! (3:40)

2. WEIGH MARIE (2:43)

3. AL AN' LOUIE (2:55)

4. NO-RENTO (2:33)

5. ROME ON THE RANGE (2:40)

Written by: Kal Mann
Published by: KALMANN MUSIC (ASCAP)

MARKAL

RECORDS

ROME ON THE RANGE FISHER AND MARKS

Side 2 C-1081-B



Mono

1. CALIFORNIA, ITALY (3:37) 2. FERRARI ROCKY (2:35) 3. MEZZ A MEZZ (4:37)

4. STREETS OF SOUTH PHILLY (3:45)

5. WHEN THE AUNTS COME MARCHING IN (3:12)

Written by: Kal Mann
Published by: KALMANN MUSIC (ASCAP)



Production

Distributed By: VP Records Phone: 1-718-291-7058 1-800-441-4041

Rollins Thunder Records Phone: 1-305-223-8805

Dynamic Sounds

Phone: 1-809-923-9138-9

Crosby's Music Centre Phone: 1-809-622-7622

(SOCA)

Executive Producer CLR Production Dynamic Sounds 15 Bell Road, Kingston 11, Ja., W.I. LEON COLDERO

Side A

1. Keep On Moving - A Alexis COTT

. Mix

Arr. By: C. 'Beaver' Henderson & C. 'Juiceman' Roberts
Recorded At: Klub Karnival 1-809-638-4927

Unauthorised Copying Is Strictly Prohibited.



Production

Distributed By: VP Records

Phone: 1-718-291-7058 1-800-441-4041

Rollins Thunder Records Phone: 1-305-223-8805

Dynamic Sounds

Phone: 1-809-923-9138-9 Crosby's Music Centre Phone: 1-809-622-7622

Side B

(SOCA)

Executive Producer **CLR Production Dynamic Sounds** 15 Bell Road Kingston 11, Ja., Wil. LEON COLDERO

Spicy & Peppery - Ras Shorty/COTT

2. Mix

Arr. By: C. 'Beaver' Henderson & C. 'Juiceman' Roberts Recorded At: Klub Karnival 1-809-638-4927

Unauthorised Copying Is Strictly Prohibited.



STEVE SEALEY

STEREO
33 1/3 RPM
SIDE B
JW 128

Producer: Julian Williams
Exec. Prod.: Julian Williams



Distributed by in United States of America
J. W. RECORDS PRODUCTION INC.
2833 Church Ave., Brooklyn
New York 11/226
Tell: 718-693-9261 Fax: 718-693-9271

1. ONE FOR DE SAVANNAH

Arranger: Leston Paul Written by: Hollis Wright

2. ONE FOR DE SAVANNAH.
CLUB MIX

DIGITAL-B





Prod. by HOWIE & BALSIE

Distributed By: V.P. RECORDS 170-21 JAMAICA AVE. JAMAICA, N.Y. 11432 (718) 291-7058

OH YES, OH YES

DADDY BLUE

**DADDY BLUE

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DIGITAL-B



VPRD-919-AA



natur Prod. by HOWIE & BALSIE



REPEAT

DADDY BLUE

DADDY BLUE

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VPRD-5330-A

Prod. by: King Jammys Dist.by: Johnny Wonder (212)581-6384

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MI HOT AGAIN
(G. Bailey)
ADMIRAL BAILEY

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VPRD-5330-AA

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(D. Fowler)
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VPRD-5105-A



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JACK RADICS

(C)(P)1993

WHEN ARE YOU COMING BACK HOME

- 1. (Club Mix)
- 2. (Dub Mix)
 - 3. (Version)

Produced By Bobby Digital & M Jemeison.

Amanged By Bobby Digital ,&

Steelie & Clevie

Violation of Amanged Steelie & Clevie

DIGITAL-B



VPRD-5105-AA



Distributed By VP. RECORDS DIST. 89-05 138 STREET **JAMAICA, N.Y.11435.** (718) 291-7058 VP. OF FLORIDA. 5893 S.W.21st.STREET. W. HOLLYWOOD, FL. 33023. (305) 966-4744

DIRTSMAN

(C)(P)1993

1. MOVING UP (Club Mix)

2. MOVING UP (Version)

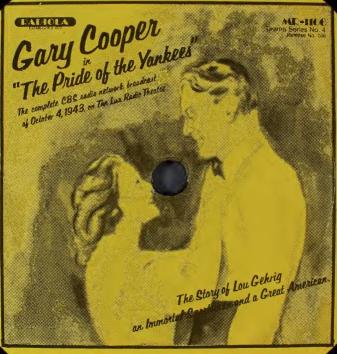
Produced By Bobby Digital & M Jemeison.

Amanged By Bobby Digital &

Steelie & Clevie

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Release No. 106



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Side A

Release No. 106

Gary Cooper
"The Pride of the Yankees" The complete CBC sadia retwork is audient of Delnites A, 1943, on The Law Roden Thunting ©@1980 The Radiola Co The Story of Lou Gehrig wand a Great American an Immorta

Side B



Deadly MIX

> FOR PRO DJS ONLY

SIDE A

TRACK 1:

BRING EM' OUT DA DISCO -3:52

TRACK 2:

TOUR 2005 REMIX -3:13

TRACK 3:

SOLDIER'S HAIL MARY -4:04

SIDE B

TRACK 4:

IT'S A PITTY GON' DO -3:28

TRACK 5:

THE NAUGHTY GIRL THRILLA -2:51

TRACK 6:

LOSE MY STEPZ -2:57

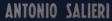
TRACK 7:

SOUND BOY FX 04





THE MUSICAL HERITAGE SOCIETY



SYMPHONY IN D MAJOR (VENEZIANA)

MHS 7 4 9 S SIDE 1



STEREO 33 /3 R.P.M. XSV 103613

ALLEGRO ASSAI 3:00
ANDANTINO GRAZIOSO - PRESTO 5:17
WOLFGANG AMADEIIS MOTART

SYMPHONY IN B-FLAT MAJOR, K. 45 b
ALLEGRO 2:13

ANDANTE 4:05 MINUET 2:50

ALLEGRO 3:36
Austrian Tonkünstler Orchestra, Vienna
Ernst Maerzendorfer, Conductor

Anessed By Columbia Special Products

MHS

THE MUSICAL HERITAGE SOCIETY

NICCOLO PICCINNI

MHS 7 4 9 S SIDE 2



33 1/3 R.P.M. XSV 103614

OVERTURE TO "IPHIGENIE EN TAURIDE" 7:29

CHRISTOPH WILLIBALD GLUCK SUITE DU DIVERTISSEMENT FROM THE OPERA "IPHIGENIE EN AULIDE" 8:50

> Austrian Tonkünstler Orchestra, Vienna Ernst Maerzendorfer, Conductor

NAESSED BY CO.



Act | red in U 5 A (2XEA.769) 33



ANG. 35544

PAYLOYA BALLET FAVORITES AUTUMN LEAVES

(I)-Nochume, Op. 15, No. 2 (Chapin, each, Harrichs)

(2)-Erode, Op. (0, No. 17 (Chopin, erch. Sowden)

(3)-Nocturne, Op. 27, No. 2 (Chaple, man. Withship)

(with Violin Solo by Max Salpeter)

(4) Fernialiste Imprompts, Do. 66

(Chaple, orch: Schmid)

THE PHILADMONIA CHOCHESTAL



Manufactured in U.S.A. (2XEA.770) 331



Recorded in Europe AVG. 35544

PANOVA BALLET FAVORITÉS

(1)-Gavotte (Chaw Worm Ldvll (Hocks). (2) Avesimp Dance, Op. 40, Np. 10 (Tchortovsky, Srob. Schmid) (3)-Le Grane (from 1-to Commerci des annimaxe"). (Saint-Seem) (Saint-Seem)